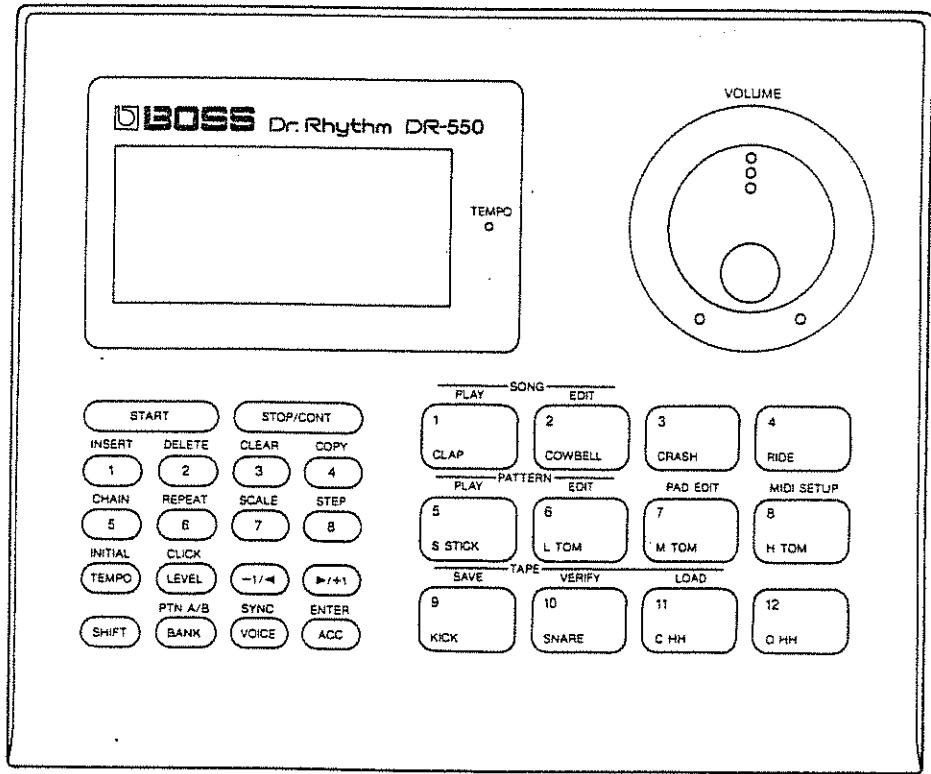




Dr. Rhythm

# DR-550

## Owner's Manual



For West Germany

## Bescheinigung des Herstellers/Importeurs

Hiermit wird bescheinigt, daß der/die/das

**Dr. Rhythm DR-550**

(Gerät, Typ. Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

Amtsbl. Vfg 1046/1984

(Amtsblattverfügung)

funk-entstört ist.

Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

Roland Corporation Osaka/Japan

Name des Herstellers/Importeurs

For the USA

## RADIO AND TELEVISION INTERFERENCE

**WARNING —** This equipment has been verified to comply with the limits for a Class B computing device, pursuant to Subpart J of Part 15, of FCC rules. Operation with non-certified or non-verified equipment is likely to result in interference to radio and TV reception.

The equipment described in this manual generates and uses radio frequency energy. If it is not installed and used properly, that is, in strict accordance with our instructions, it may cause interference with radio and television reception. This equipment has been tested and found to comply with the limits for a Class B computing device in accordance with the specifications in Subpart J, of Part 15, of FCC Rules. These rules are designed to provide reasonable protection against such interference in a residential installation. However, there is no guarantee that the interference will not occur in a particular installation. If this equipment does cause interference to radio or television reception, which can be determined by turning the equipment on and off, the user is encouraged to try to correct the interference by the following measure:

- Disconnect other devices and their input/output cables one at a time. If the interference stops, it is caused by either the other device or its I/O cable. These devices usually require Roland designated shielded I/O cables. For Roland devices, you can obtain the proper shielded cable from your dealer. For non-Roland devices, contact the manufacturer or dealer for assistance.
- If your equipment does cause interference to radio or television reception, you can try to correct the interference by using one or more of the following measures:
  - Turn the TV or radio antenna until the interference stops.
  - Move the equipment to one side or the other of the TV or radio.
  - Move the equipment farther away from the TV or radio.
  - Plug the equipment into an outlet that is on a different circuit than the TV or radio. (That is, make certain the equipment and the radio or television set are on circuits controlled by different circuit breakers or fuses.)
  - Consider installing a rooftop television antenna with coaxial cable lead-in between the antenna and TV. If necessary, you should consult your dealer or an experienced radio/television technician for additional suggestions. You may find helpful the following booklet prepared by the Federal Communications Commission: "How to Identify and Resolve Radio-TV Interference Problems".

This booklet is available from the U.S. Government Printing Office, Washington, D.C., 20402, Stock No. 504-000-00345-4.

For Canada

### CLASS B

### NOTICE

This digital apparatus does not exceed the Class B limits for radio noise emissions set out in the Radio Interference Regulations of the Canadian Department of Communications.

### CLASSE B

### AVIS

Cet appareil numérique ne dépasse pas les limites de la classe B au niveau des émissions de bruits radioélectriques fixés dans le Réglement des signaux parasites par le ministère canadien des Communications.

# ■ Contents

|   |           |
|---|-----------|
| ■ Important Notes .....   | 6         |
| ■ Features of the DR-550 .....  | 8         |
| ■ Panel Description .....   | 9         |
| ■ How to Change the Batteries .....   | 11        |
| ■ Basic Setup .....   | 12        |
| <br>  |           |
| <b>Section One Having a Listen .....</b>  | <b>13</b> |
| 1 Try out the key pads to hear how they sound .....   | 14        |
| 2 Playing the Demonstration Songs .....   | 18        |
| 3 Listening to Rhythm Patterns .....  | 19        |
| <br>  |           |
| <b>Section Two Preparing for Creation of Rhythm Patterns .....</b>                              | <b>21</b> |
| 1 How rhythms are created .....   | 22        |
| 2 Organization into Modes .....   | 23        |
| <br>  |           |
| <b>Section Three Creation of Rhythm Patterns .....</b>  | <b>25</b> |
| 1 Basic Procedures .....  | 26        |
| 1. Step Write .....   | 26        |
| 2. Real-time Write .....  | 28        |
| 2 Functions Convenient to Use in Writing Patterns .....   | 30        |
| 1. Clearing Patterns (Deletion) .....   | 30        |
| 2. Settings for Scale (shortest note) .....   | 31        |
| 3. Setting the Last Step (length of one measure) .....  | 32        |
| 4. Pattern Copy .....   | 32        |
| 5. Display of Rhythm Patterns .....   | 33        |
| 6. Adjusting the Volume of the Click Tone .....   | 33        |
| 7. Rapid Changes in Numerical Values (values set using $\leftarrow$ $\rightarrow$ $/+1$ ) ..... | 34        |
| 3 Creation of a Simple Rhythm Pattern .....   | 35        |
| <br>  |           |
| <b>Section Four Creating Songs .....</b>  | <b>37</b> |
| 1 The Basic Steps .....   | 38        |
| 2 Try Out This Simple Song .....  | 39        |
| 3 Functions Convenient for Creation of Songs .....  | 41        |
| 1. Erasing Song Data .....  | 41        |
| 2. Checking the Pattern Number .....  | 41        |
| 3. Changing the Pattern Number .....  | 42        |
| 4. Insertion .....  | 42        |
| 5. Deletion .....   | 43        |

|  |           |
|--|-----------|
| 6. Copy of Song Data .....                           | 44        |
| 7. Jumping to Measure at Top or End of Song .....    | 45        |
| 8. Checking the Last Step .....                      | 45        |
| <b>Section Five Playing Songs .....</b>              | <b>47</b> |
| 1 Song Play .....                                    | 48        |
| 2 Continue Play .....                                | 49        |
| 3 Repeat Play .....                                  | 50        |
| 4 Song Chain .....                                   | 51        |
| 5 Initial Tempo .....                                | 52        |
| <b>Section Six Advanced Features .....</b>           | <b>53</b> |
| 1 Key Pad Settings .....                             | 54        |
| 1. Settings for the Pad Parameters .....             | 54        |
| a. What Each Parameter Does .....                    | 54        |
| 1) Assign .....                                      | 54        |
| 2) Tone Color .....                                  | 56        |
| 3) Decay .....                                       | 56        |
| 4) Assign Type .....                                 | 56        |
| 5) Accent Follow .....                               | 58        |
| 6) Pan .....   | 58        |
| b. Making Settings for the Parameters .....          | 59        |
| 2. Setting the Level .....                           | 60        |
| 2 Creation of Complex Rhythm Patterns .....          | 61        |
| 1. Scale and Last Step .....                         | 61        |
| Triplets in a rhythm .....                           | 62        |
| 3 beat rhythm .....                                  | 63        |
| Producing sounds using 32nd notes .....              | 64        |
| 2. Entering Accents .....                            | 65        |
| 3. Playing the same sound at different timbres ..... | 66        |
| 4. Replacing Sounds .....                            | 68        |
| 5. Muting .....                                      | 69        |
| 6. A Very Complex Rhythm Pattern .....               | 70        |
| 3 Connecting With External MIDI Devices .....        | 71        |
| 1. About MIDI .....                                  | 71        |
| a. The Exchange of MIDI Message .....                | 71        |
| b. MIDI Messages Recognized by the DR-550 .....      | 73        |

|   |           |
|---|-----------|
| 2. Synchronized Play .....  | 75        |
| a. Making the Connections .....                                       | 75        |
| b. Setting for the Sync Mode .....                                    | 75        |
| c. Concerning the Indication of the Tempo .....                       | 76        |
| 3. Use as a MIDI Sound Source .....                                   | 77        |
| a. The Parameters   |           |
| How they work and how to set them .....                               | 77        |
| OMNI Mode .....   | 77        |
| MIDI Channel .....  | 77        |
| Note Number .....   | 77        |
| b. Example Setups .....   | 78        |
| [4] Tape Interface .....  | 80        |
| 1. Saving .....   | 80        |
| 2. Verify .....   | 82        |
| 3. Load .....   | 84        |
| [5] Restoring the Unit to Its Factory Settings (Initialization) ..... | 85        |
| <b>Section Seven Reference .....</b>                                  | <b>87</b> |
| [1] Error Messages .....  | 88        |
| [2] Troubleshooting .....   | 90        |
| [3] Factory Settings for the Note Numbers .....                       | 92        |
| [4] Blank Charts .....  | 93        |
| [5] MIDI Implementation .....   | 95        |
| [6] MIDI Implementation Chart .....                                   | 97        |
| [7] Specifications .....  | 99        |
| [8] Index .....   | 101       |

# ■ Important Notes

## [Concerning the power supply]

- Whenever you make any connections with other devices, always turn off the power to all equipment first. This will help in preventing malfunction, and damage to speakers.
- Do not force the unit to share the same power outlet as one used for distortion producing devices (such as motors, variable lighting devices and big power device). Be sure to use a separate power outlet.
- Before using the AC adaptor, always make certain the voltage of the available power supply conforms to its rating.
- Do not place heavy objects onto, step on, or otherwise risk causing damage to the power cord.
- Whenever you disconnect the AC adaptor from the outlet, always grasp it by the plug, to prevent internal damage to the cord and the hazard of possible short circuits.
- If the unit is not to be used for a long period of time, unplug the cord from the socket.
- Always follow the instructions given in "Changing Batteries" and "How to change the Batteries" when inserting or changing batteries.

## [Concerning placement]

- Avoid using or storing the unit in the following places, as damage could result.
  - Places subject to extremes in temperature. (Such as under direct sunlight, near heating units, above equipment generating heat, etc.)
  - Places near water and moisture. (Baths, washrooms, wet floors, etc.) Places otherwise subject to high humidity.
  - Dusty environments.
  - Places where high levels of vibration are produced.
- Placing the unit near power amplifiers or other equipment containing large transformers may induce hum.
- Should the unit be operated nearby television or radio receivers, TV pictures may show signs of interference, and static might be heard on radios. In such cases, move the unit out of proximity with such devices.
- Avoid placing the unit where it may be subject to direct sunlight, or where near devices that may emanate heat. Avoid confinig it within a tightly closed car or other such places. Otherwise, the unit may become deformed or discolored.

## [Maintenance]

- For everyday cleaning, wipe the unit with a soft dry cloth, or one that is dampened slightly. To remove dirt that is more stubborn, wipe using a mild, neutral detergent. Afterwards, make sure to wipe thoroughly with a soft cloth.
- Never apply benzene, thinners, alcohol or any like agents, to avoid the risk of discoloration and deformation.

## [Concerning memory backup]

- The unit's battery is needed not only for ordinary operation, but also serves in maintaining the contents of memory while power is off. When the battery gets low, you risk losing the data you have in memory. To be safe, change the battery ahead of time.
- Please be aware that the contents of memory may at times be lost; when sent for repairs or when by some chance a malfunction has occurred. Important data should be saved on Audio Cassette Tape, or written down on paper. During repairs, due care is taken to avoid the loss of data, however, in certain cases, such as when circuitry related to memory itself is out of order, we regret that it may be impossible to restore the data.

## [Changing Batteries]

- Do not mix batteries when using them. Avoid using new ones together with used ones, or a mixture of different types.
- Carefully check that the - and + terminals are aligned properly when inserting batteries.
- When changing batteries, if you leave power to the unit on, by means of an AC adaptor, they can be changed without loss of data in memory.
- Whenever the unit is not going to be used for an extended period of time, save the contents of memory onto Audio Cassette Tape, and remove the batteries.
- When operated solely on batteries, and the batteries become depleted, the display of the Pad Bank will blink. If this happens, replace the batteries immediately.

## [Other Precautions]

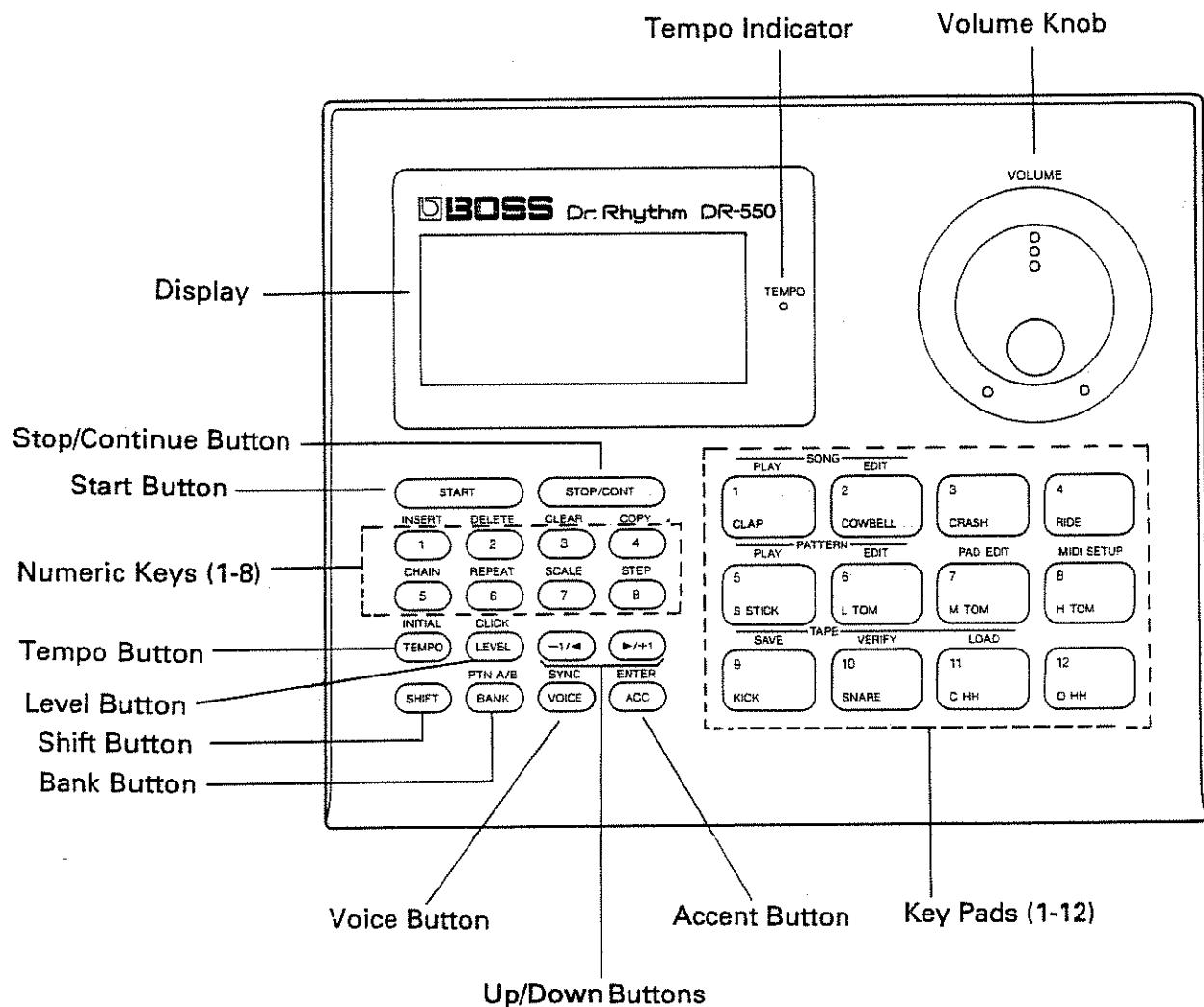
- Protect the unit from strong impact.
- Avoid getting any foreign objects (coins, wire, etc.), or liquids (water, drinks, etc.) into the unit.
- Never apply strong pressure to the display, or strike it in any way.
- At any time that you notice a malfunction, or otherwise suspect there is damage, immediately refrain from using the unit. Then contact the store where bought, or the nearest Roland Service Station.

## ■ Features of the DR-550

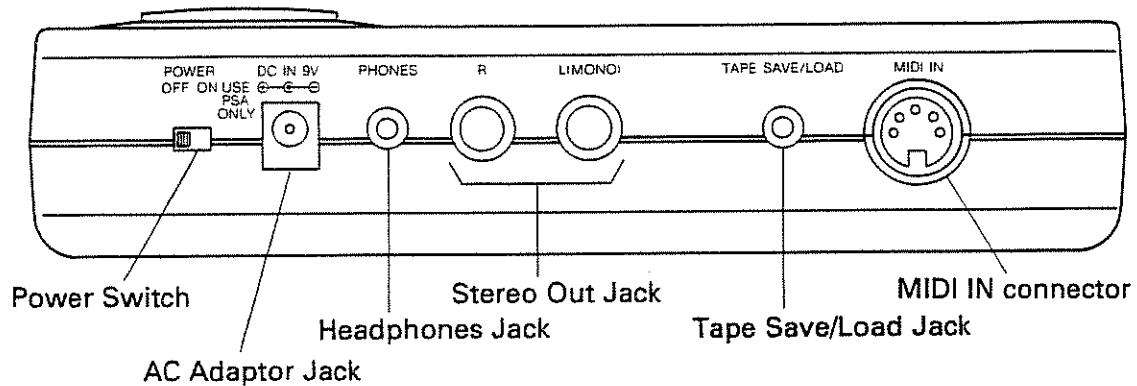
- Equipped with PCM sound source that provides 16-bit dynamic range. With 48 different types of high quality sounds, the unit fits in readily with any genre of music, whether it be rock, pops, latin, rap, or whatever.
- Any desired changes in sounds can be made by altering the settings for Tone Color, Decay, Assign Type, Level, Accent Follow, and Pan. Moreover, a single sound can be assigned to multiple key pads, with each carrying different settings so you have a full spectrum represented for the sound.
- In addition to 64 preset patterns, another 64 original rhythm patterns (programmable patterns) can be created.
- Songs can be made by joining rhythm patterns. (maximum of 160 measures per song) Up to 8 such songs can be created. Moreover, by chaining songs together, a maximum of 1,280 measures (160 measures x 8 songs) can be played in succession.
- Provided with a MIDI IN connector, so it can be played while synchronized with a sequencer, or can be used as an extra sound module in tandem with another rhythm machine.
- Equipped with a tape interface, allowing for storage of performance data on audio cassette tapes.

# ■ Panel Description

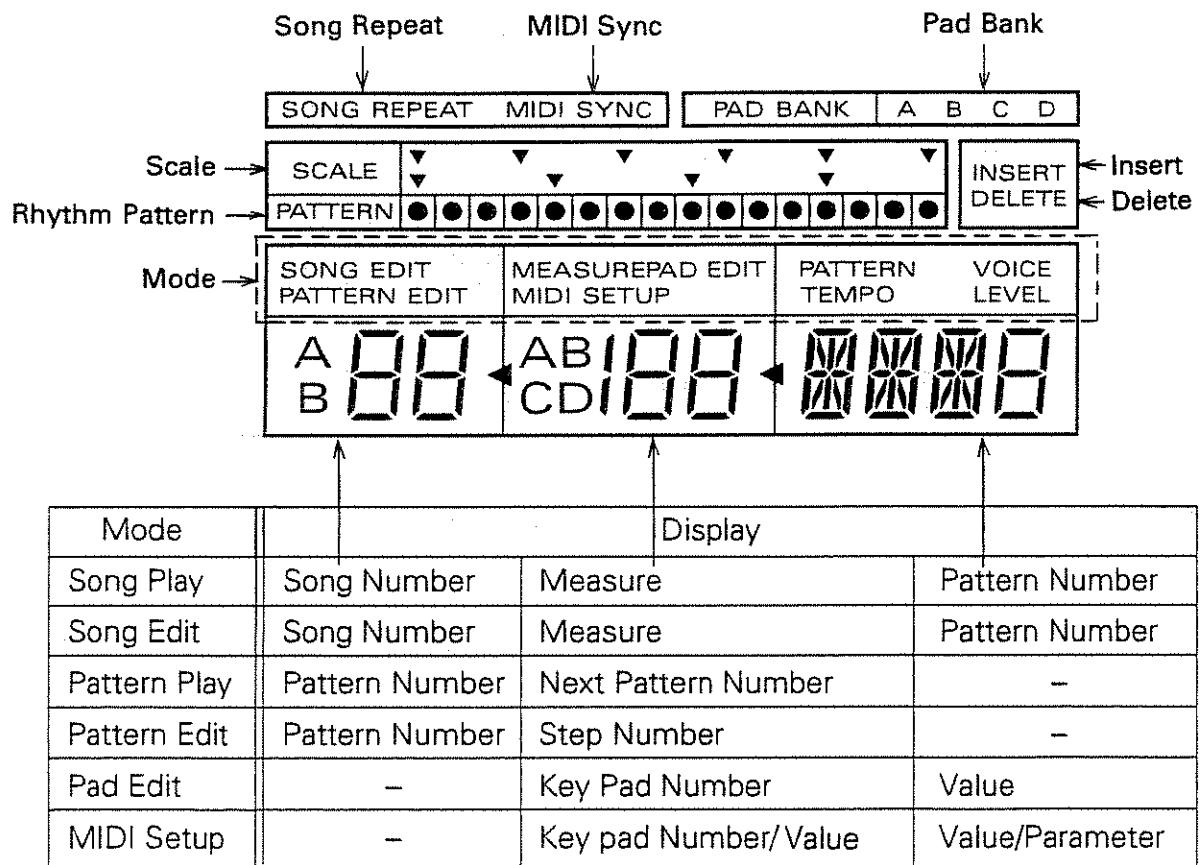
## [Front Panel]



## [Rear Panel]



## [Display]



# ■How to Change the batteries

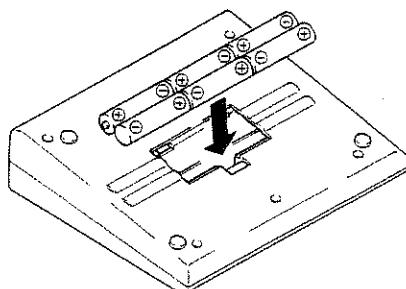
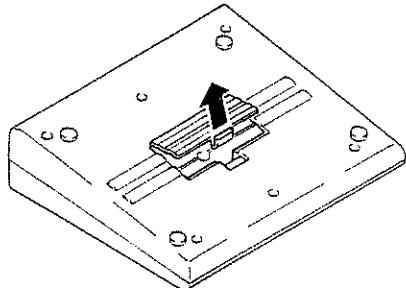
\* 1.5V(U3) x 6 batteries are necessary.

POWER  
OFF ON

- ① Make sure that the DR-550 is turned off.

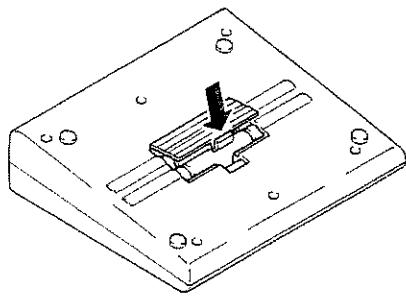


- ② Remove the battery cover on the bottom of the unit.



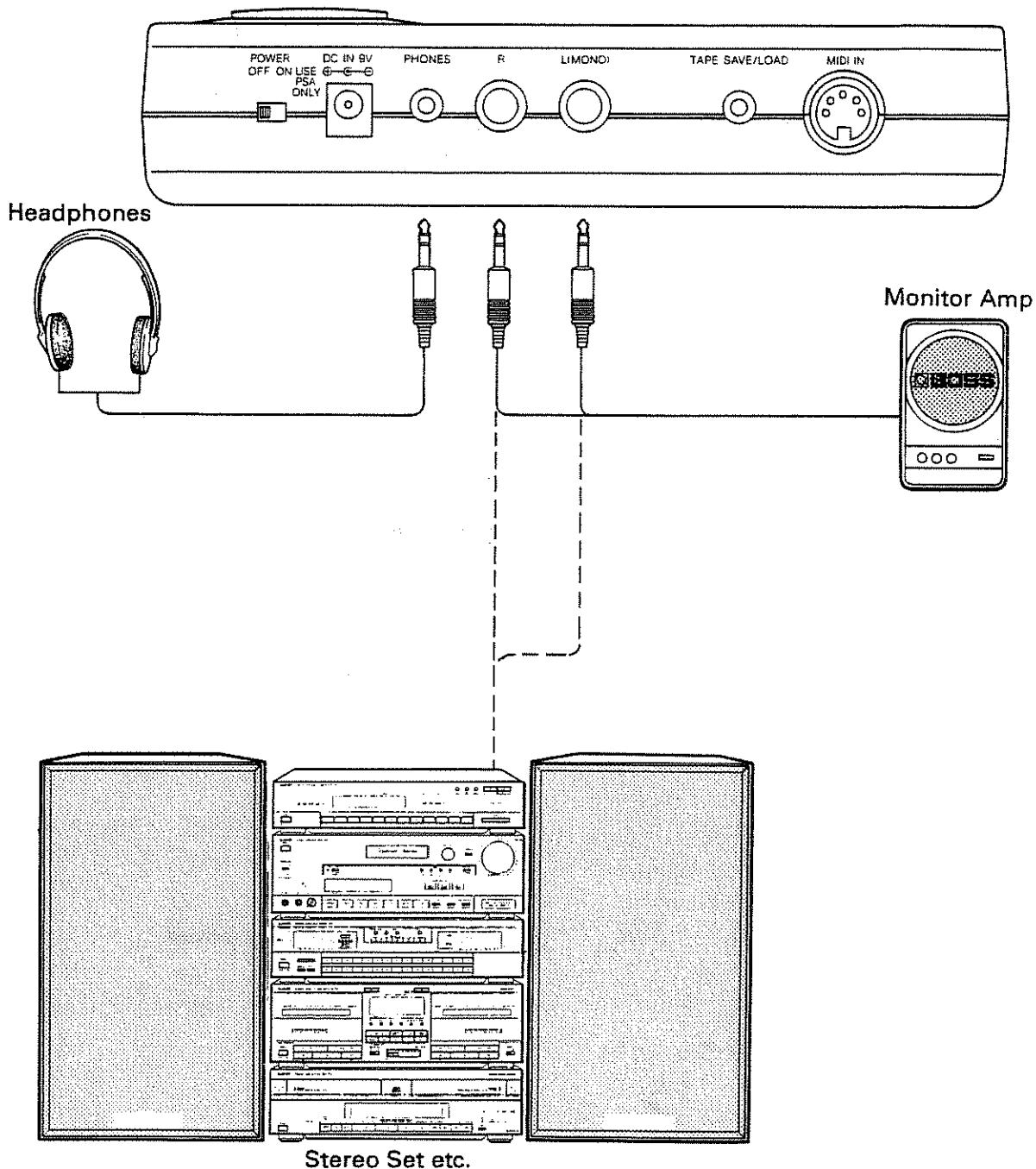
- ③ Remove the batteries from the battery box, and replace them with new ones. Take care to match their polarities correctly(+ to + and – to –).

- ④ Replace the battery cover.



\* When performance data has already been written and batteries have to be replaced, the data can be completely saved if the batteries are replaced within one minute. If this is not possible, we recommend that the memory contents be saved onto an audio tape before changing the batteries.

# ■ Basic Setup



## Section One

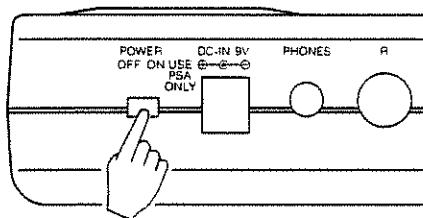
### *Having a Listen*

First of all, you will probably want to try out the sounds by tapping the Key Pads, and audition the songs which the unit already contains. First, though, make sure you have everything connected properly.

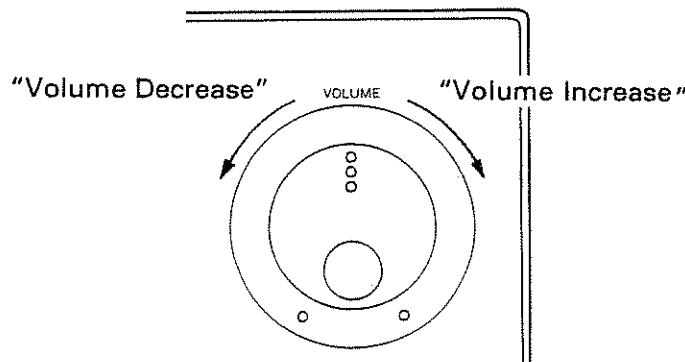
1 Try out the Key Pads to hear how they sound

## 1 Try out the Key Pads to hear how they sound

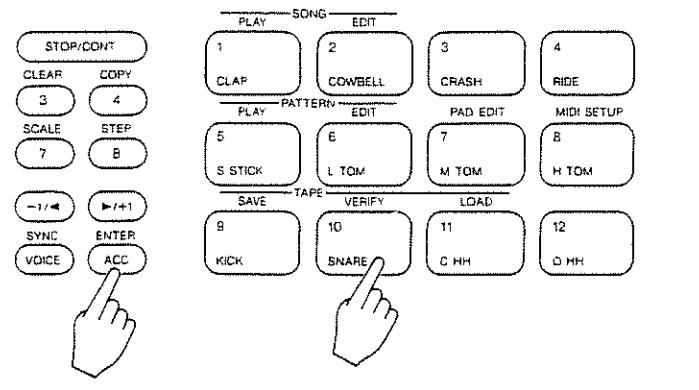
- ① First turn on power to the DR-550, then turn on the power on your amplifier.



- ② Put the Volume Knob at a reasonable level.



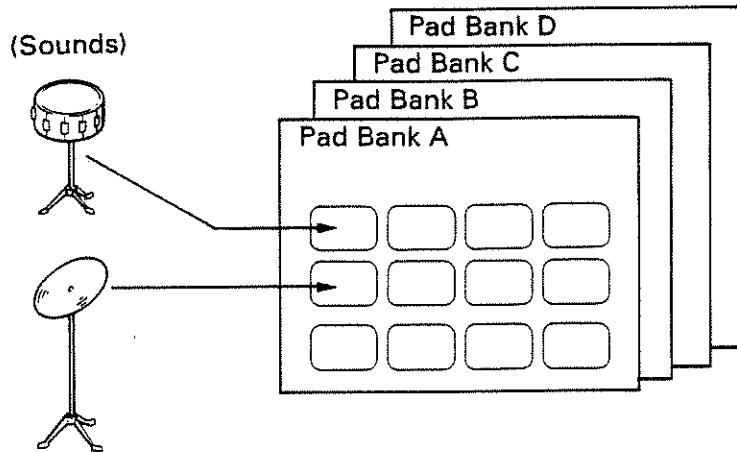
- ③ If you now tap any of the Key Pads, their corresponding sound can be heard. If you tap the Key Pads while you hold down ACC, the sound will be accented.



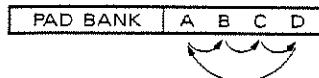
\* A setting which adjusts the intensity of the accent can be made with respect to each Key Pad (see p. 58).

## [Changing Pad Banks]

The DR-550 contains 48 different sounds (see p. 55), which can be selected and assigned to any Key Pad. Though there are only 12 Key Pads, you can arrange 4 sets (A through D) of sounds into Pad Banks, which can easily be selected at any time. Each Pad Bank consists of a selection of 12 sounds which have been assigned to specific Key Pads.



Press **BANK** to move to the next Pad Bank. The Pad Bank which is currently selected will be indicated in the display.



When leaving the factory, the unit was set so that the Pad Banks were arranged as shown next page. If you want to alter this setup, refer to Section six, "1 Key Pad Settings" (p. 54).

\* Tone Color and Decay are set at "0", and Accent Follow is set to "7".

Try out the Key Pads to hear how they sound

Pad Bank : A

|             |             |             |             |
|-------------|-------------|-------------|-------------|
| 1           | 2           | 3           | 4           |
| Sound: CLAP | Sound: COW1 | Sound: CRSH | Sound: BELL |
| Type : MONO | Type : MONO | Type : POLY | Type : POLY |
| Pan : R1    | Pan : L2    | Pan : L1    | Pan : R1    |
| 5           | 6           | 7           | 8           |
| Sound: SIDE | Sound: LTM1 | Sound: MTM1 | Sound: HTM1 |
| Type : MONO | Type : POLY | Type : POLY | Type : POLY |
| Pan : C     | Pan : R2    | Pan : C     | Pan : L2    |
| 9           | 10          | 11          | 12          |
| Sound: KCK1 | Sound: SNR1 | Sound: CHH1 | Sound: OHH1 |
| Type : POLY | Type : POLY | Type : EXC1 | Type : EXC1 |
| Pan : C     | Pan : C     | Pan : L2    | Pan : L2    |

Pad Bank : B

|             |             |             |             |
|-------------|-------------|-------------|-------------|
| 1           | 2           | 3           | 4           |
| Sound: KCK2 | Sound: SNR2 | Sound: CRSH | Sound: RIDE |
| Type : POLY | Type : POLY | Type : POLY | Type : POLY |
| Pan : C     | Pan : C     | Pan : L1    | Pan : R1    |
| 5           | 6           | 7           | 8           |
| Sound: CLVS | Sound: LTM2 | Sound: MTM2 | Sound: HTM2 |
| Type : MONO | Type : POLY | Type : POLY | Type : POLY |
| Pan : R1    | Pan : R2    | Pan : C     | Pan : L2    |
| 9           | 10          | 11          | 12          |
| Sound: KCK4 | Sound: SNR4 | Sound: CHH1 | Sound: OHH1 |
| Type : POLY | Type : POLY | Type : EXC1 | Type : EXC1 |
| Pan : C     | Pan : C     | Pan : L2    | Pan : L2    |

**[1] Try out the Key Pads to hear how they sound**

**Pad Bank : C**

|             |             |             |             |
|-------------|-------------|-------------|-------------|
| 1           | 2           | 3           | 4           |
| Sound: CABA | Sound: SHKr | Sound: AG_L | Sound: AG_H |
| Type : MONO | Type : MONO | Type : MONO | Type : MONO |
| Pan : R2    | Pan : C     | Pan : L1    | Pan : L1    |
| 5           | 6           | 7           | 8           |
| Sound: WHSL | Sound: CG_L | Sound: CG_S | Sound: CG_H |
| Type : MONO | Type : POLY | Type : POLY | Type : MONO |
| Pan : R3    | Pan : C     | Pan : C     | Pan : C     |
| 9           | 10          | 11          | 12          |
| Sound: BG_L | Sound: BG_H | Sound: TB_L | Sound: TB_H |
| Type : MONO | Type : MONO | Type : POLY | Type : POLY |
| Pan : L1    | Pan : L1    | Pan : R1    | Pan : R1    |

**Pad Bank : D**

|             |             |             |             |
|-------------|-------------|-------------|-------------|
| 1           | 2           | 3           | 4           |
| Sound: HIQ  | Sound: COW2 | Sound: CRSH | Sound: BELL |
| Type : MONO | Type : MONO | Type : POLY | Type : POLY |
| Pan : L2    | Pan : R1    | Pan : L1    | Pan : R1    |
| 5           | 6           | 7           | 8           |
| Sound: SC_L | Sound: SC_H | Sound: LTM3 | Sound: HTM3 |
| Type : MONO | Type : MONO | Type : POLY | Type : POLY |
| Pan : C     | Pan : C     | Pan : R1    | Pan : L1    |
| 9           | 10          | 11          | 12          |
| Sound: KCK5 | Sound: SNR5 | Sound: CHH2 | Sound: OHH2 |
| Type : POLY | Type : POLY | Type : EXC2 | Type : EXC2 |
| Pan : C     | Pan : C     | Pan : R2    | Pan : R2    |

**2 Playing the Demonstration Songs**

## **2 Playing the Demonstration Songs**

A selection of demonstration songs (6 songs) was stored in the unit at the factory. To listen to them, follow the steps below.

- ① With play stopped, while holding down **SHIFT**, press Key Pad **1**.  
The unit is now in the Song Play Mode.**

| SONG | MEASURE | PATTERN |
|------|---------|---------|
| 1    | 1       | A 17    |

- \* Immediately after turning the power on, the unit is by default already in the Song Play mode.
  - \* The demonstration-use songs are stored at Song Numbers 1 through 6.
- ② Select the song you wish by pressing one of the numeric keys, **1** through **6**.**
  - ③ Press **START** and the song will begin playing. Notice that the Tempo Indicator blinks in time with the beat. The following display shows you what is currently playing.**

| SONG | MEASURE | PATTERN |
|------|---------|---------|
| 1    | 1       | A 17    |

Song Number      Measure being played      Pattern Number being played

- ④ Press **STOP/CONT** when you wish play to stop. If you press **STOP/CONT** once again, you can resume play from where you stopped.  
If **START** is pressed, play will start at the beginning of the song.**

# 3 Listening to Rhythm Patterns

Stored within the DR-550 are 64 Preset Patterns.

Follow the procedure below in order to listen to these rhythm patterns.

- \* Each sound of a preset pattern will be produced by the specific setting for preset pattern. This setting appears the accompanying volume "Preset Pattern Scores".

- ① With play stopped, while holding down **SHIFT**, press Key Pad **5**.  
The unit is now in the Pattern Play Mode.

| PATTERN |    |            |
|---------|----|------------|
| A       | 17 | A --- PLAY |

1  
2

- ② While holding down **SHIFT**, press **BANK** to select pattern bank B.

Pattern Bank →

| PATTERN |    |            |
|---------|----|------------|
| B       | 17 | B --- PLAY |

Pattern Number

1  
3

- \* Note that Preset Patterns are stored in pattern bank B. (When you wish to listen to Programmable Patterns, select pattern bank A.)

- ③ Using the numeric keys **1** through **8**, select the pattern number (from 11 to 88).

(Example: To select pattern number 11, press **1**, and then press **1** again.)



- \* In every case You should select every pattern numbers using this method.

### 3 Listening to Rhythm Patterns

④ Press **START** and play of the rhythm will begin.

\* To adjust the tempo, press **TEMPO**, then make the adjustment using **-1/-1** and **>/+1**. (The available range extends from 40 to 250 b.p.m.) Once the setting is made, press **TEMPO** again to return to the Pattern Play mode.

| PATTERN |      | TEMPO |
|---------|------|-------|
| B 17    | B -- | 120   |

↓  
Tempo

\* If you select another pattern number while the unit is playing the current rhythm pattern, it will continue on and play the newly selected rhythm pattern.

| PATTERN |      |      |
|---------|------|------|
| B 17    | B 18 | PLAY |

↑  
Next Pattern Number

⑤ Press **STOP/CONT** to stop the play.

## **Section Two**

# *Preparing for Creation of Rhythm Patterns*

The DR-550 is of course not limited only to preset rhythm pattern; it also provides for creation of original ryhthm patterns and songs. This section provides and overview of process.

# 1 How rhythms are created

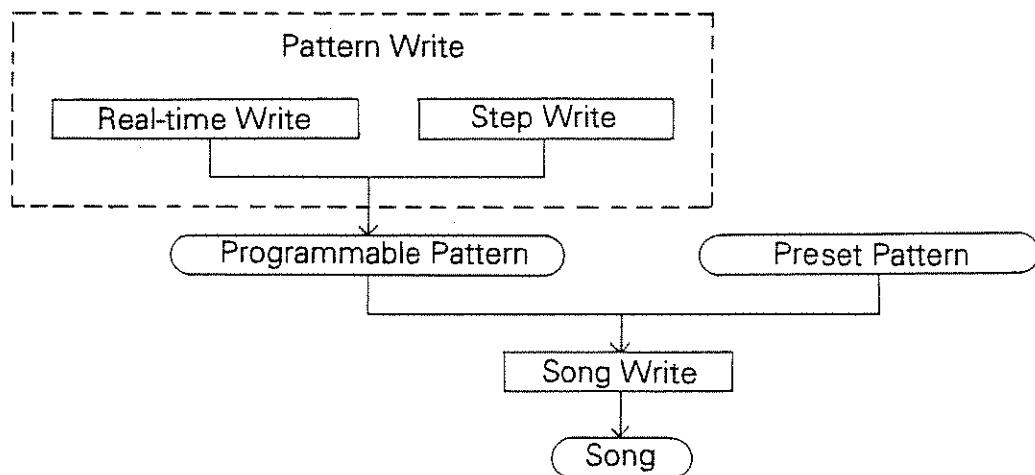
In using the DR-550 to create the rhythm patterns you would need for a song; at the broadest level, the following two types of operations are most important.

## (1) Pattern Write

Creates a one-measure rhythm pattern. Two methods are available. Step Write, for which you input one-by-one the timing for the instances when sound will be produced, on an individual percussion sound basis; and Real-time Write, in which input is made by actually tapping out the rhythm on the Key Pads, while listening to the click tone.

## (2) Song Write

Provides for creation of a complete song through the combination of rhythm patterns created as a result of pattern write, as well as preset rhythm patterns.



# 2 Organization into Modes

The DR-550 is equipped with numerous functions that are handy for creation of rhythm patterns and songs, and for editing sounds. These functions are organized into 6 modes, as follows:

- Song Play Mode ..... Play of individual songs.
- Song Edit Mode ..... Creation of individual songs.
- Pattern Play Mode ..... Play of rhythm patterns (1 measure).
- Pattern Edit Mode ..... Creation of rhythm patterns (1 measure).
- Pad Edit Mode ..... Allows for assignment of sounds to individual Key Pads, and for making the parameter settings.
- MIDI Setup Mode ..... Provides for making settings controlling MIDI message.

## [Selecting Among Modes]

Modes are selected with play stopped. While holding down **SHIFT**, press the Key Pad for the mode desired, either **1**, **2**, **5**, **6**, **7**, or **8**. The mode names are printed above the Key Pads.

\* The mode cannot be changed while the unit is playing.

| SONG | MEASURE | PATTERN |
|------|---------|---------|
| 1    | 1       | A 17    |

(Song Play Mode)

| SONG EDIT | MEASURE | PATTERN |
|-----------|---------|---------|
| 1         | 1       | A 17    |

(Song Edit Mode)

| PATTERN   |      |  |
|-----------|------|--|
| A 17 A -- | PLAY |  |

(Pattern Play Mode)

## 2 Organization into Modes

---

|              |    |        |
|--------------|----|--------|
| PATTERN EDIT |    |        |
| A            | 17 | 1 STEP |

(Pattern Edit Mode)

|  |          |        |
|--|----------|--------|
|  | PAD EDIT | VOICE  |
|  | A        | 1 CLAP |

(Pad Edit Mode)

|  |            |      |
|--|------------|------|
|  | MIDI SETUP |      |
|  | OF         | OMNI |

(MIDI Setup Mode)

## **Section Three**

### *Creation of Rhythm Patterns (Pattern Write)*

On the DR-550 you can also create your own original rhythm patterns. This section provides an explanation of the basic steps that are taken when wishing to make a rhythm pattern.

- ◊ The DR-550 is organized to incorporate programmable patterns (pattern bank A), and preset patterns (pattern bank B). Original, user-created rhythm patterns are accommodated in the pattern bank for programmable patterns. The rhythm patterns in the pattern bank B are all set for use, and cannot be modified.
- ◊ There are 64 pattern numbers (from 11 to 88) available for both the A and B banks.

# 1 Basic Procedures

The following two methods are available for use in writing a rhythm pattern:

- Step Write

In this method entry that determines the timing of each event, i.e., each time the sample will sound, is made. Entry is made individually for each sound. For those who find that tapping the Key Pads doesn't quite give them what they intend, this method makes it easier to create correctly-timed rhythm patterns.

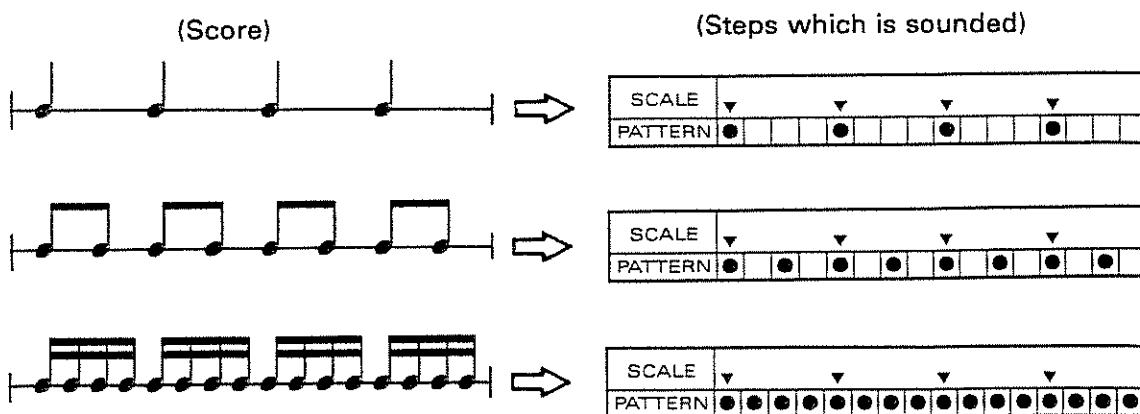
- Real-time Write

Here, what is tapped out on the Key Pads is entered directly into the rhythm pattern and stored. Slight timing inaccuracies are automatically corrected during entry. (This applies as well to what is input over MIDI from an external device.)

It is also possible to switch between using Real-time Write and Step write in the course of creation of a rhythm pattern. A basic rhythm pattern could be enter using Step Write, then additional sounds could be added on using Real-time Write. Or, a rhythm pattern that has been tapped in using Real-time Write could afterwards be improved using Step Write.

## 1. Step Write

With step writing, a measure is divided into numerous smaller units, referred to as "steps". Then the timing for each note is specified, for each sound. This method is most useful when wishing to enter exactly what is on sheet music.



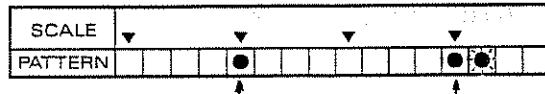
① With play stopped, hold down **SHIFT**, and press Key Pad **6**. This gives you the Pattern Edit mode.

\* At this point, the unit will be readied for step writing, so if any Key Pad is pressed, enter to the rhythm pattern takes place.

② Using the numeric keys, specify the number (from 11 to 88) of the rhythm pattern which will become the location for the rhythm pattern being created.

\* If there already is data at the pattern number that has been selected, you will first need to clear the data by performing the procedure explained in "② 1. Clearing Patterns", (p. 30).

③ Specify the step (timing) where entered is to be made using **▶/+1** . ("●" in the display should be blinking.) Then, tap the Key Pad corresponding to the sound you want. With each tap of the Key Pad, the step will move forward by one. If necessary, you can press **BANK** to select the Pad Bank (A through D) you need.



steps which has been entered sounds.

\* Be sure to enter the sound one-by-one

- ◊ If you press **▶/+1** and thus move ahead by a step, you will hear the sound of what is currently input at that step.
- ◊ If while holding down **▶/+1** you also press **-1/◀**, each step will be covered at a more rapid pace, and you can thus listen to the sounds as a continuing sequence.

④ When wishing to include an accent with what is entered, tap **ACC** in the same manner as done with the other Key Pads.

\* When writing rhythm patterns, a setting determining the steps which will have an accent applied is made. The accent, on a per sound basis, is specified by means of "Accent Follow" in the Pad Edit mode. (p. 58)

⑤ When wishing to erase specific sounds, first select the step where it is located using **-1/◀** **▶/+1** . Then, while holding down **SHIFT**, press numeric key **2**. With **SHIFT** still held down, tap the Key Pad corresponding to the sound you wish to erase. The sound for the specified step will be erased, and a move forward to the next step is made. If you wish to erase further steps as well, continue holding down **SHIFT** and tap the Key Pad again as many times as needed. When you wish to erase accent, press **ACC** instead of the Key Pad.

## 2. Real-time Write

① With play stopped, hold down **SHIFT**, and press Key Pad **6**. The unit will then be in the Pattern Edit mode.

② Using the numeric keys, specify the number (from 11 to 88) of the rhythm pattern which will become the location for the rhythm pattern being created.

\* If data already exists at the pattern number that has been selected, you will first need to clear the data by performing the procedure explained in "② 1. Clearing Patterns", (p. 30).

③ Press **START** to start the play.

④ Press **TEMPO**. Then, using **-1/-> ▶/+1** adjust the tempo (from 40 to 250 b.p.m.). While in this state, what is tapped on the Key Pads will not be taken as actual input. To return to the Real-time Write mode, press **TEMPO** once again.

\* During tempo setting, you can practice playing before starting.

⑤ While listening to the click tone, tap out the rhythm to enter it to the rhythm pattern. If necessary, you can press **BANK** to select the Pad Bank (A through D) you need.

⑥ When wishing to enter accents, tap **ACC** in the same manner as done with the other Key Pads.

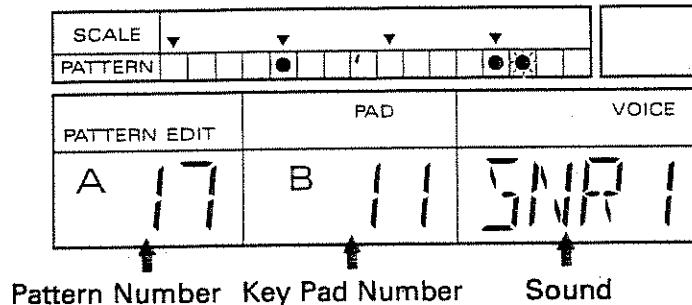
\* While writing rhythm patterns, only settings determining the timing at which accents will be applied is made. The accent, on a per sound basis, is specified by means of "Accent Follow" in the Pad Edit mode (see P. 58).

⑦ To erase portions that have been entered: Have play in progress, then while holding down **SHIFT**, press numeric key **2**. With **SHIFT** still held down, press the Key Pad corresponding to the sound you wish to erase. The instances of that sound occurring while the Key Pad is held down will be erased.

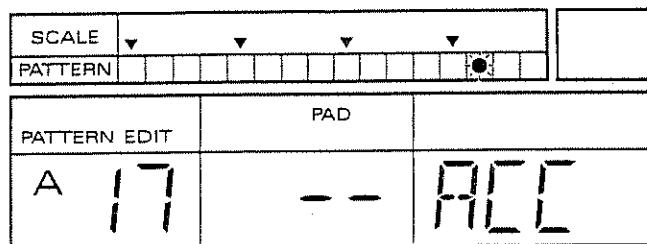
To erase the accent that has been entered, press **ACC** instead of the Key Pad.

**[Reference]**

◇ If you hold down [VOICE] then press a Key Pad, the name of the sound that is currently assigned to that Key Pad will appear in the display. At this time the rhythm pattern using the sound being displayed will have a “●” appearing next to it.



◇ If you press [ACC] while [VOICE] is held down, the positions of the accents (steps) specified for the currently selected rhythm pattern will be identified by means of a “●”. After this procedure has been carried out one time, thereafter, all you need to do is press [VOICE] and the positions of the accents (steps) will be displayed. To return to the display of sounds, hold down [VOICE] and press one of the Key Pads.



- \* You can listen to rhythm patterns you have created by carrying out the steps explained in Section One, “**3 Listening to Rhythm Patterns**” (p. 19).
- \* While in the Pattern Edit mode, do not turn power off. Damage to data could result.

**2*****Functions Convenient to Use in Writing Patterns***

Introduced in the following are the various functions provided to make the creation of rhythm patterns more convenient.

## 1. Clearing Patterns (Deletion)

Deletes all or parts of a rhythm pattern after it has been stored.

○ To clear all data in a rhythm pattern:

- ① From the Pattern Edit mode and with play stopped, use the numeric keys to select the number (from 11 to 88) of the rhythm pattern which you wish to clear all data.
- ② While holding down [SHIFT], press numeric key [3].

| PATTERN EDIT |    |        |
|--------------|----|--------|
| A            | IT | AL CLR |

- ③ With [SHIFT] held down, press [ACC] and all data in the rhythm pattern will be cleared. This includes: last step (p. 32), scale (p. 31), timing of sounding, and settings for accent.

○ To delete one of the sounds from a rhythm pattern:

- ① From the Pattern Edit mode and with play stopped, use the numeric keys to select the number (from 11 to 88) of the rhythm pattern from which you wish to delete the sound.
- ② While holding down [SHIFT], press numeric key [3].

- ③ With **SHIFT** held down, press **BANK** to select the Pad Bank (A to D), then specify the sound which is to be deleted by pressing the corresponding Key Pad. Then press **ACC**. When a Key Pad is pressed, the rhythm pattern for it will appear in the display.

| PATTERN EDIT | PAD |              |
|--------------|-----|--------------|
| A            | 17  | A        ELR |

↑  
Key Pad of the sound which is deleted.

3  
—  
2

## 2. Settings for Scale (shortest note)

A setting can be made on an individual rhythm pattern basis which determines the length of one step (the length of the shortest note).

- ① From the Pattern Edit mode, and with play stopped, use the numeric keys to select the number (from 11 to 88) of the rhythm pattern which you wish to make the setting for.
- ② While holding down **SHIFT**, press numeric key **7**.

| PATTERN EDIT | PAD |       |
|--------------|-----|-------|
| A            | 17  | SCALE |

- ③ With **SHIFT** held down, use **-1/->** **>/+1** to set the scale.

\* For a more detailed explanation of "scale", refer to Section Six, "2 1. Scale and Last Step" (p. 61).

### 3. Setting the Last Step (length of one measure)

This setting determines the number of steps, for an individual rhythm pattern.

- ① From the Pattern Edit mode, and with play stopped, use the numeric keys to select the number (from 11 to 88) of the rhythm pattern which you wish to make the setting for.
- ② While holding down **SHIFT**, press numeric key **8**.

| PATTERN EDIT |   |      |
|--------------|---|------|
| A 17         | L | STEP |

- ③ With **SHIFT** held down, use **-1/->** **>/+1** to make the setting.



- \* The last step can be checked from the Song Play/Edit mode, and the Pattern Play mode.
- \* For further information about "last step", refer to Section Six, "2 1. Scale and Last Step" (p. 61).

### 4. Pattern Copy

The function copies one rhythm pattern to another at a different pattern number.

- ① While in the Pattern Edit mode, and with play stopped, use the numeric keys to select the pattern number (from 11 to 88) of the pattern which is to become the destination for the copy.
- ② With **SHIFT** held down, press numeric key **4**. While continuing to hold down **SHIFT**, select the number (from 11 to 88) of the rhythm pattern which will be the source for the copy. Then, press **ACC**.

\* Preset Pattern cannot be copied.

## 5. Display of Rhythm Patterns

The sounds entered in the currently selected rhythm pattern can be displayed.

If you press a specific Key Pad while holding down **VOICE**, the rhythm pattern using the sound which is assigned to that Key Pad will be displayed using “●”.

|                    |   |     |   |       |   |
|--------------------|---|-----|---|-------|---|
| SCALE              | ▼ | ▼   | ▼ | ▼     |   |
| PATTERN            |   | ●   |   |       | ● |
|                    |   |     |   |       |   |
| PATTERN EDIT       |   | PAD |   | VOICE |   |
| A       A     CLAP |   |     |   |       |   |

- \* Whenever selection of a Preset Pattern has been made, the rhythm patterns for the sounds that are assigned to each Key Pad, for the purposes of the preset pattern, are displayed.  
For further details on how the sounds in preset patterns are assigned, refer to the accompanying volume "Preset Pattern Scores".

## **6. Adjusting the Volume of the Click Tone**

The following allows adjustment of the click sound produced during real-time writing.

- ① From the Pattern Edit mode, hold down **SHIFT** and press **LEVEL**.

| PATTERN EDIT |         | LEVEL |
|--------------|---------|-------|
| A 17         | I EK 15 |       |

- ② With **SHIFT** still held down, adjust the value (from 0 to 15) using  
**[ -1/-]** **[ +1/+]**.

\* When set to "0" the click tone will not sound.

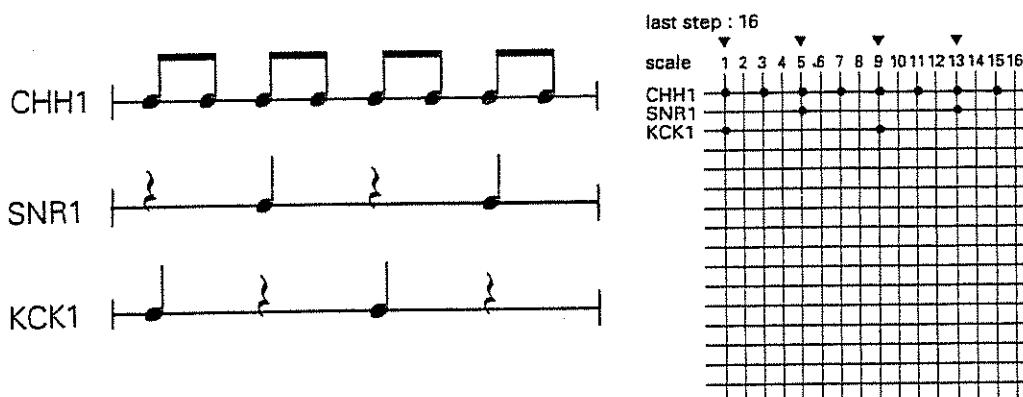
## 7. Rapid Changes in Numerical Values (values set using )

When making settings by means of   , a more rapid change in the value can be obtained if: While pressing  (or  ) press also the counterpart,  (or  ).

\* This function can be employed in all cases where   are used.

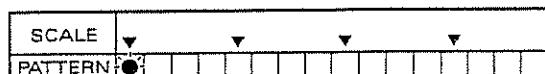
# 3 Creation of a Simple Rhythm Pattern

The steps explained allow to actually create a rhythm pattern by Step Write.



Try entering the rhythm shown here by Step Write.

- ① When play is stopped, while holding down **SHIFT**, press Key Pad **6**.
- ② Using the numeric keys, select the number (from 11 to 88) of the rhythm pattern to which what you create will be written.
- ③ If, within the rhythm pattern you have selected, there is existing data, erase it by holding down **SHIFT**, then press numeric key **3** then **ACC**.
- ④ The dot “●” at the first step should be blinking. Confirm that “1” is displayed.



- ⑤ First, enter the closed hi-hat.

Since the closed hi-hat should be sounded on the first step, press the Key Pad which is assigned the closed hi-hat sounds.(At the factory settings, it is bank A, the Key Pad 11.) When the Key Pad is tapped, sound will be produced, and a move to the next step is made. Since no closed hi-hat is needed for the next step, press **-1/-1** **►/+1** and move to the next step.

- ⑥ By repeating what was done in step ⑤, entering the closed hi-hat until all occurrences of it have been entered.**

If you press Key Pad **[11]** while holding down **[VOICE]**, you will be provided with the display shown below, which you can use to check if the data has been entered correctly.

|         |                         |
|---------|-------------------------|
| SCALE   | ▼                       |
| PATTERN | ● □ ● □ ● □ ● □ ● □ ● □ |

- ⑦ Using the same procedures you used for entering the closed hi-hat, you can enter the snare (at the factory settings, it is bank A, Key Pad 10); and then the kick (at the factory settings, it is bank A, Key Pad 9).**

- ⑧ Press **[START]** to check how the rhythm pattern sounds.**

- \* The order you follow when entering the sounds is of no particular importance.
- \* You can listen to the rhythm pattern that has been created by carrying out the steps explained in Section One, “**3 Listening to Rhythm Patterns**” (p. 19).

## Section Four

# *Creating Songs (Song Write)*

The DR-550 provides you with the capability of joining together preset and programmable patterns so they form one song. This section explains the process involved in doing this.

- ◊ Up to a maximum of 8 different songs can be stored in the DR-550.
- ◊ Each song can contain up to a maximum of 160 measures.
- ◊ By employing the Song Chain function (see p. 51), songs can be played in succession, and thus many more than 160 measures can be played at one time.

# 1 The Basic Steps

---

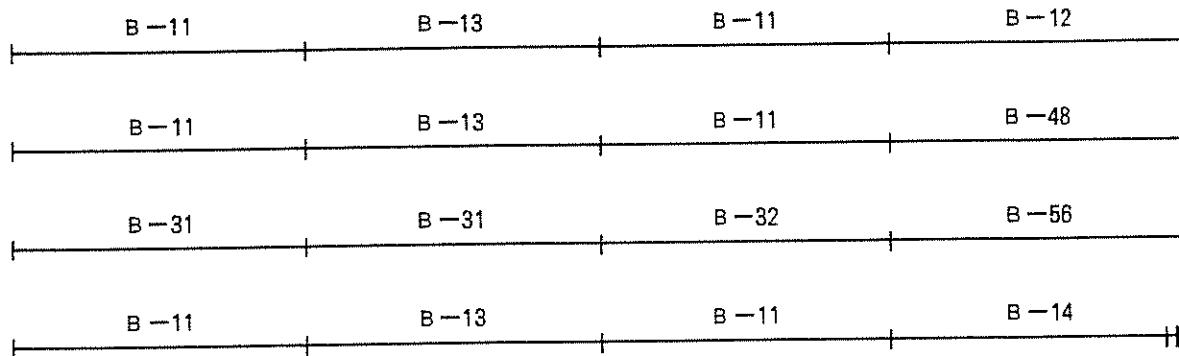
The following steps should be carried out when play is stopped.

- ① Select the Song Edit mode by holding down **SHIFT** and pressing Key Pad **2**.
- ② With **SHIFT** held down, use the numeric keys to select the number (1 to 8) of the song which you will be creating (Here you should momentarily remove your finger from **SHIFT**).
  - \* If performance data already exists at the song number you have selected, you can at this point press **>/+1** and the measure number in the display will increment, allowing you to check the data that has been entered.
  - \* If you do not need the song data contained in the selected song number, you can erase it using the procedure in Section Four, ③ "1. Erasing Song Data" (p. 41).
- ③ While holding down **SHIFT**, press **BANK** to select the pattern bank (A/B) in which is located the rhythm pattern that you wish to write into the song.
  - \* By pressing **BANK** you can toggle between Bank A (programmable patterns) and Bank B (preset patterns).
- ④ Using the numeric keys, select the number of the rhythm pattern (11 to 88) that you wish to put into the first measure of the song.
  - \* If you wish to listen to the rhythm pattern that has been selected, press **START**.
- ⑤ Press **ACC** (The selected rhythm pattern is entered into the first measure, and the measure number will increment by one).
  - \* A change to the other pattern bank can be made any time you need to, in the same manner as in step ③.
- ⑥ If you have been playing the rhythm pattern, press **STOP/CONT** to get play to stop.

This completes the process needed to create a song.

## 2 Try Out This Simple Song

The following guides you through creation of a simple song that uses preset patterns.

4  
14  
2

This is what will be entered.

- ① When play is stopped, with **SHIFT** held down, press Key Pad **2**. If you continue to hold down **SHIFT**, the song number will be blinking, so you can use the numeric keys to change it to the number you want the song to have. Once the song number has been determined, release your finger from **SHIFT**.
 

\* If data already exists in the song you have selected, erase it by holding down **SHIFT**, and pressing numeric key **3**, then **ACC** (see **3**, "1. Erasing Song Data", p. 41).
- ② Should you wish to listen to the rhythm patterns that have been selected, press **START**.

**[2] Try Out This Simple Song**

- 
- (3) While holding down [SHIFT], press [BANK] to select the pattern bank (A/B) which contains the desired rhythm pattern (Bank A holds programmable patterns, and Bank B stores the preset patterns). Since the notation calls for B11 in the first measure, select pattern bank B. Then press [1], [1] in the numeric keys.**

| SONG EDIT | MEASURE | PATTERN |
|-----------|---------|---------|
| 1         | 1       | B 1 1   |

Now, if you press [ACC], the selected rhythm pattern will be entered for the first measure of the song. The display will change, and now provide display for the next measure.

- (4) Repeat step (3) until everything up to the last measure has been entered.**

| SONG EDIT | MEASURE | PATTERN |
|-----------|---------|---------|
| 1         | 17      | A 1 1   |

Once you have the song completed, try listening to it using the procedure explained in Section Five, "1 Song Play" (p. 48).

## **3 Functions Convenient for Creation of Songs**

In the Song Edit mode, you are provided with a number of functions that serve in making song writing more convenient. These include the deletion of rhythm patterns that have already been entered in the song, and the insertion of new rhythm patterns at any point in the song.

\* All of the procedures that follow are accessed after you have first held down [SHIFT] and pressed Key Pad [2], and then have selected the number of the song which is to be revised by holding down [SHIFT] and pressing the numeric key (1 to 8) that corresponds to the song number.

### **1. Erasing Song Data (Song Clear)**

This procedure erases all song data contained at the selected song number.

When play is stopped, while holding down [SHIFT], press numeric key [3], and then, [ACC]. Once you carry out the above, all performance data entered in the song will be erased.

4

3

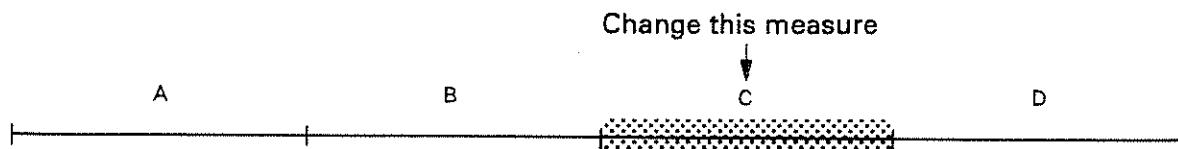
### **2. Checking the Pattern Number**

From the Song Edit mode, press [-1/-] or [▶/+1] and in the display you will see that the measure number changes. You can thus check what rhythm pattern is contained at each measure.

At this point, if you hold down [SHIFT] and press [-1/-] you can move to the first measure (or to the measure immediately after the last measure if you press [▶/+1]).

### 3. Changing the Pattern Number

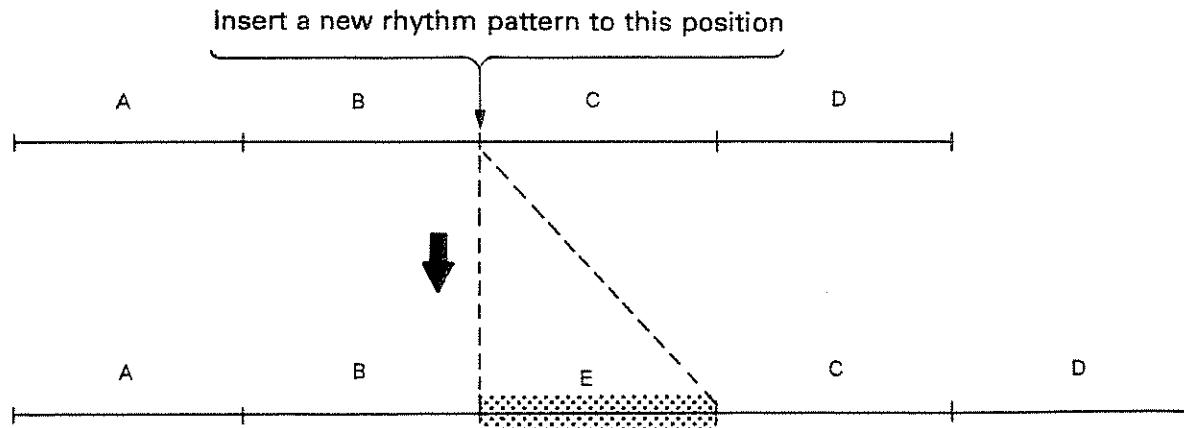
When a certain pattern number has been entered by mistake, carry out the following procedure from the Song Edit mode.



- ① Get the number of the measure for which you want to change the assigned pattern number to appear in the display using **[ -1/- ]** **[ +1/+ ]**.
- ② Select the new pattern number (11 to 88) using the numeric keys. Should you need to change pattern banks (A/B), hold down **SHIFT** and press **BANK**.
- ③ Press **ACC** and the change to the new pattern number will be completed.

### 4. Insertion

This procedure allows you to insert a new rhythm pattern at any position in the song.



From the Song Edit mode, and with play stopped, perform the following steps:

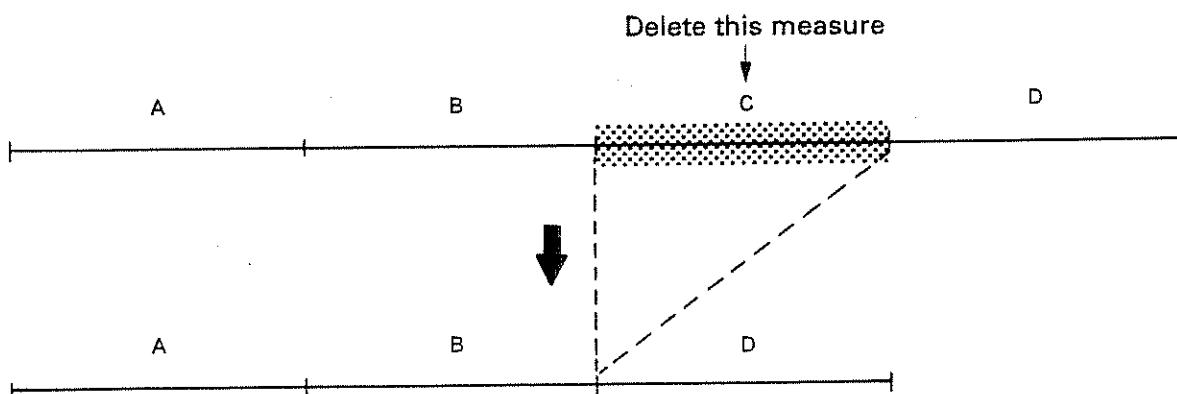
- ① Specify the measure at which the new rhythm pattern is to be inserted, using **[ -1/- ]** **[ +1/+ ]**.
- ② While holding down **SHIFT**, press **BANK** to select the Pattern Bank (A/B).
- ③ While holding down **SHIFT**, press numeric key **1**.

|           |   |         |   |         |        |
|-----------|---|---------|---|---------|--------|
| SCALE     | ▼ | ▼       | ▼ | ▼       | INSERT |
| PATTERN   | ■ | ■       | ■ | ■       | ■      |
| SONG EDIT |   | MEASURE |   | PATTERN |        |
| 1         |   | 1       | A | 17      |        |

- ④ While continuing to hold down **SHIFT**, use the numeric keys to select the number of the new rhythm pattern (11 to 88), and press **ACC**. The ryhthm pattern will be inserted.

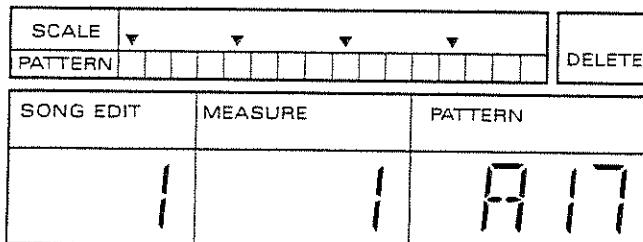
## 5. Deletion

This procedure allows you to delete unneeded rhythm patterns from a song.



Perform the following steps while in the Song Edit mode, with play stopped.

- ① Select the measure which you wish to delete using **[ -1 / ◀ ]** **[ ▶ / +1 ]**.
- ② While holding down **[ SHIFT ]**, press numeric key **[ 2 ]**, and press **[ ACC ]**.  
The rhythm pattern at the selected measure will be deleted.



## 6. Copy of Song Data

This procedure allows you to make a complete copy of the performance data in one song, which is placed in a separate song.

Perform the following steps, with play stopped.

- ① While holding down **[ SHIFT ]**, press Key Pad **[ 2 ]**.
- ② With **[ SHIFT ]** still held down, use the numeric keys to select the number of the song (1 to 8) which will become the destination for copy (Here you can momentarily remove your finger from **[ SHIFT ]**).
- ③ While holding down **[ SHIFT ]**, press numeric key **[ 4 ]**.
- ④ While continuing to hold **[ SHIFT ]** down, use the numeric keys to select the number of the song (1 to 8) which is to be copied, and press **[ ACC ]**. The performance data will be copied.

## 7. Jumping to Measure at Top or End of Song

This function allows you to instantaneously move to the very first measure or to next to the final measure, from a point partway through a song.

Perform the following while in the Song Edit mode.

**With [SHIFT] held down, if you press [−/+], you can jump to the first measure (or, press [▶/+1] for the measure after the last measure).**

\* This function is also available while in the Song Play mode.

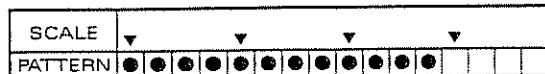
In the Song Play mode, if you press [▶/+1], you obtain a move to the last measure.

## 8. Checking the Last Step

This function allows you to check the last step in the currently selected measure (pattern number).

Perform the following while in the Song Edit mode, with play stopped.

**Hold down [SHIFT] while pressing numeric key [8], and you can then check the last step.**



\* This function can be used while in the Song Play mode as well.

MEMO

---

## Section Five

### *Playing Songs*

You of course will want to play any songs that have been created on the DR-550. This section explains the various functions provided for listening to songs.

# 1 Song Play

---

This function allows you to play the songs created using Song Write.

With play stopped, perform the following:

- ① Select the Song Play mode by holding down **SHIFT** and pressing **Key Pad 1**.

- ② Using the numeric keys, select the song you wish to play (1 to 8).

\* Should you select a song which contains no performance data, you will see the following display:

| SONG | MEASURE | PATTERN |
|------|---------|---------|
| 2    | ---     | -- -    |

- ③ Press **START** and the song will start to play.

- ④ Play can be stopped by pressing **STOP/CONT**. If you then once again press **STOP/CONT**, play will resume from the point where it was stopped. If you press **START**, the song will start playing from the beginning.

## 2 Continue Play

This feature allows you to have play start from a specified measure (partway through a song).

Perform the following steps while in the Song Play mode, with play stopped.

\* If the unit should be in the Level or Tempo setting mode, press LEVEL or TEMPO to return it to the normal status.

- ① Specify the measure from which you want play to start using -1/◀ ▶/+1.
- ② When you press STOP/CONT, play will start from the measure specified.

## **3 Repeat Play**

This function allows you to have the same song play repeatedly.

Once the unit has been set to repeat, when a song is played, and the last measure is reached, it automatically returns to the first measure and repeats play of the song.

From the Song Play mode, with play stopped, perform the following:

- ① While holding down [SHIFT], press numeric key [6].**

| SONG |    |     |
|------|----|-----|
| 2    | OF | RPT |

- ② While continuing to hold down [SHIFT], use [-1/-] or [+/+1] to make the setting (Repeat is turned "on" if you press [+/+1], and is turned "off" if you press [-1/-]).**

\* The setting for repeat always reverts to "off" when power is turned off.

When the unit is set for a song chain, all songs included in the chain will be repeated as one unit.

## 4 Song Chain

This function allows you to have multiple songs play in succession. Once a song has been set with the Song Chain "on", when the song is played, and the last measure is reached, play starts automatically at the beginning of the next numbered song.

\* If you set the Song Chain to song 8, song 1 starts next.

Carry out the following steps with play stopped:

- ① Select the Song Edit mode by holding down **SHIFT** and pressing Key Pad **2**.
- ② While continuing to hold **SHIFT** down, use the numeric keys to select the songs (1 to 8) which you wish to set the song chain (Here you may momentarily remove your finger from **SHIFT**). 5  
3
- ③ While holding down **SHIFT**, press numeric key **5**. With **SHIFT** still held down, make the setting for Song Chain using **-1/-> +/+1** (Press **-1/->** and Song Chain is disabled; press **+/+1** and Song Chain is set to be in effect). 5  
4

|           |          |            |
|-----------|----------|------------|
| SONG EDIT |          |            |
| <b>1</b>  | <b>2</b> | <b>CHN</b> |

- \* While in the Song Play mode, you can check the current status for Song Chain if you: While holding down **SHIFT**, press numeric key **5**.
- \* Each time the next-numbered song starts playing, it will do so in accord with the setting for Initial Tempo that has been made for it.
- \* The settings made for Song Chain are retained in memory even while power is off.

## 5 Initial Tempo

On the DR-550 a setting for the tempo at which play takes place can be made with respect to each song. When from the Song Play mode you press [START], play will start at the tempo that has been set for Initial Tempo.

With play stopped, perform the following:

- ① While holding down [SHIFT], press Key Pad [2] to select the Song Edit mode.
- ② While continuing to hold down [SHIFT], use the numeric keys to select the song (1 to 8) for which you wish to set the Initial Tempo (Here you may momentarily remove your finger from [SHIFT]).
- ③ With [SHIFT] held down, press [TEMPO]. While continuing to hold down [SHIFT], set the Initial Tempo (from 40 to 250 / OFF) using [-1/-] [+/+1].

| SONG EDIT | MEASURE | TEMPO |
|-----------|---------|-------|
| 1         | 1       | T 160 |

When you do not wish to make a setting for the Initial Tempo, set it to OFF.

| SONG EDIT | MEASURE | TEMPO   |
|-----------|---------|---------|
| 1         | 1       | T / OFF |

\* The indication for "OFF" appears after the tempo of 250.

If you hold down [SHIFT] and press [TEMPO] while in the Song Play mode, you can check what the Initial Tempo is set for a song.

- \* Even though the Initial Tempo setting has been made for a song, you can still make changes in the tempo while the song is playing.
- \* Settings made for the Initial Tempo are retained in memory even while power is off.

## Section Six

### *Advanced Features*

The DR-550 is equipped with numerous other useful functions, in addition to those explained so far. This section explains these functions which allow you to use the DR-550 to its full capability.

# **1 Key Pad Settings**

Once a sound has been assigned to the Key Pad, it can be altered in precise detail by means of the various settings it accepts. The procedures for making these settings are explained in the following.

**\* The sound of a Preset Pattern will not change even though you make changes in its parameters.**

## **1. Settings for the Pad Parameters**

### **a. What Each Parameter Does**

#### **1) Assign**

The DR-550 allows you to assign any sound you desire to each Key Pad. You can also assign the same sound to multiple Key Pads, and vary the settings for each. For example, if you make changes in the Accent Follow, Decay, Pan, or Tone Color you can easily increase the number of variations on a sound that you have.

- \* The parameters for each sound are stored with each Key Pad.**
- \* You cannot edit sounds which are not assigned to any Key Pad.**
- \* When performing Pattern Write, what is actually stored in the rhythm pattern is simply the numbers of the Key Pads. For this reason, if you change the Key Pad assignments after rhythm patterns have been written, when played they will use the sounds that have been newly assigned.**

The following 48 sounds are contained in the DR-550:

The list of the sounds.

| Display    | Sounds              |
|------------|---------------------|
| Kick       |                     |
| KCK1       | Room kick           |
| KCK2       | Dry kick            |
| KCK3       | Solid kick          |
| KCK4       | Face kick           |
| KCK5       | Techno kick         |
| Snare      |                     |
| SNR1       | Reverb snare        |
| SNR2       | Real snare          |
| SNR3       | Rim shot snare      |
| SNR4       | Birch snare         |
| SNR5       | 808 snare           |
| SNR6       | Bright snare        |
| Side stick |                     |
| SIDE       | Side stick          |
| Tom        |                     |
| LTM1       | Low room tom        |
| MTM1       | Mid room tom        |
| HTM1       | High room tom       |
| LTM2       | Low attack tom      |
| MTM2       | Mid attack tom      |
| HTM2       | High attack tom     |
| LTM3       | Low electronic tom  |
| HTM3       | High electronic tom |
| Hi-hat     |                     |
| CHH1       | Closed hi-hat       |
| OHH1       | Open hi-hat         |
| PHH1       | Pedal closed hi-hat |
| CHH2       | 808 closed hi-hat   |
| OHH2       | 808 open hi-hat     |

| Display    | Sounds           |
|------------|------------------|
| Cymbal     |                  |
| CRSH       | Crash cymbal     |
| RIDE       | Ride cymbal      |
| BELL       | Ride cymbal bell |
| Percussion |                  |
| CLAP       | 808 hand clap    |
| COW1       | Cowbell          |
| COW2       | 808 cowbell      |
| CLVS       | Claves           |
| CG_L       | Open low conga   |
| CG_S       | Slap high conga  |
| CG_H       | Mute high conga  |
| BG_L       | Low bongo        |
| BG_H       | High bongo       |
| TB_L       | Low timbale      |
| TB_H       | High timbale     |
| AG_L       | Low agogo        |
| AG_H       | High agogo       |
| SHKr       | Shaker           |
| CABA       | Cabasa           |
| TMBr       | Tambourine       |
| WHSL       | Whistle          |
| Effect     |                  |
| HIQ        | High Q           |
| SC_L       | Scratch low      |
| SC_H       | Scratch high     |

## 2) Tone Color (0 to 7)

This provides adjustment of the tone coloration that each sound assigned to the Key Pads will have. The quality of the sound is altered delicately along with changes in the value.

## 3) Decay (-32 to +32)

Setting which determines the length of the decay for each sound assigned to the Key Pad. The higher the value, the longer the decay will become.

\* With certain sounds, the perceptible change obtained may not seem as great as you move higher within the value's positive range.

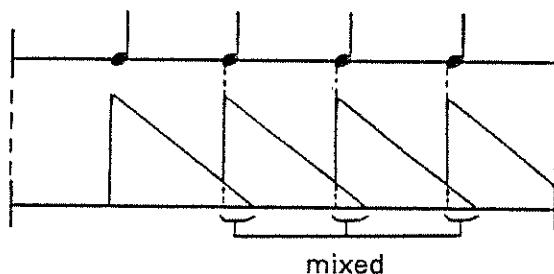
## 4) Assign Type (MONO/POLY/EXC1,2)

This setting provides a choice among the methods available for producing sounds when multiple or single sounds are played in succession.

### ● POLY

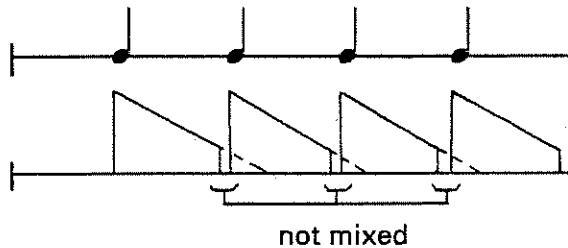
When one particular sound is played consecutively, the earlier sounds will continue to sound along with notes that follow.

POLY is an effective setting to make for sounds such as the cymbal which have a long decay.



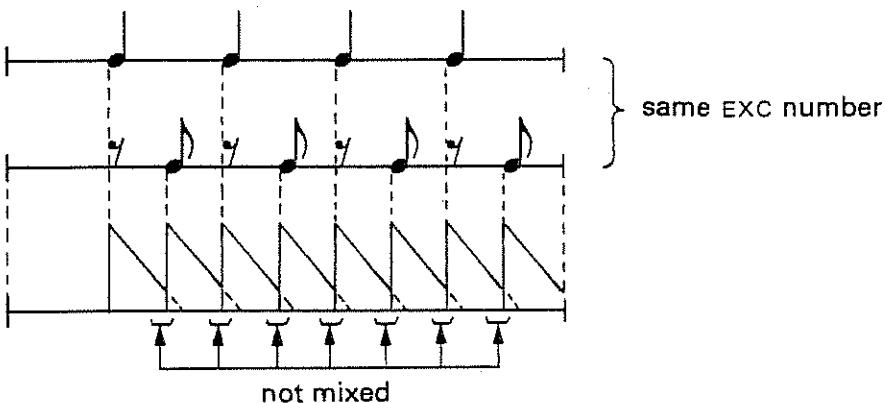
- MONO

When one particular sound is played consecutively, earlier sounds are cut off to allow the oncoming notes to be played.



- EXC 1/EXC 2

Setting whereby sounds having the same EXC number will not be layered when they sound. Useful for such sounds as the open and closed hi-hats, which normally would not be played simultaneously. They can be set to have the same EXC number.



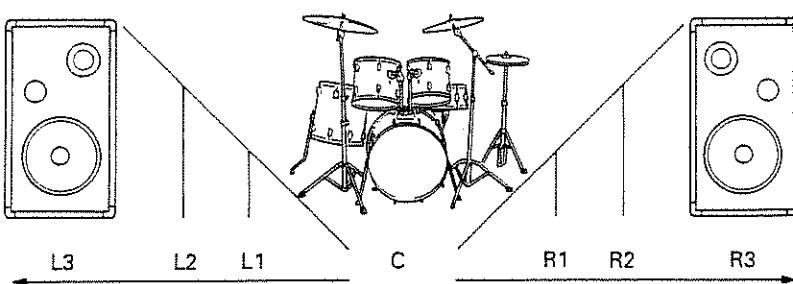
## 5) Accent Follow (-7 to +7)

This setting can be made for each Key Pad. It determines the strength (amplitude) of the accent. Accents are applicable only with sounds used in a rhythm pattern which contains steps for which accents were specified when the rhythm pattern was written (The resulting sound will be of an amplitude which adds the value of Accent Follow to that for Level).

- \* When the value for accent follow is set to a negative value, the amplitude will be lower. Conversely, with positive values the amplitude increases. With a value of "0" there will be no change in amplitude even if you set an accent under Pattern Write.
- \* When the value for accent follow is set to a negative one, and if the value which results when both those for level and accent follow are combined is less than 1, the sound still will be produced at a level of 1.
- \* If you hold down [ACC] and tap the Key Pad, you can hear the sound at the amplitude which results from adding the value of the accent follow to that for the level.
- \* For further details about entering accents, refer to the section three, "1 Basic Procedure" (p. 26, p. 28).

## 6) Pan (L3 — L1, C, R1 — R3)

This allows you to set the Pan (spatial orientation of sound image) that each sound assigned to the Key Pads will have, effective when producing sound in stereo. 7 positions are available.



## b. Making Settings for the Parameters

With play stopped, perform the following steps:

- ① While holding down **SHIFT**, press Key Pad **7** to select the Pad Edit mode.
- ② Press **BANK** to select the pad bank (A to D) you need. Then press the Key Pad (1 to 12) for which you are going to make settings.
- ③ While holding down **SHIFT**, press **-1/->** or **>/+1** to select the desired parameter.

| PAD EDIT |  |      |
|----------|--|------|
|          |  | ASGN |

(Assign)

| PAD EDIT |  |      |
|----------|--|------|
|          |  | COLR |

(Tone Color)

| PAD EDIT |  |       |
|----------|--|-------|
|          |  | DECAY |

(Decay)

| PAD EDIT |  |      |
|----------|--|------|
|          |  | TYPE |

(Assign Type)

| PAD EDIT |  |     |
|----------|--|-----|
|          |  | ACC |

(Accent Follow)

| PAD EDIT |  |     |
|----------|--|-----|
|          |  | PAN |

(Pan)

- ④ Set the value for each parameter using **-1/->** or **>/+1**.

## 2. Setting the Level

This setting provides for adjustment (0 to 15) of the amplitude for each sound assigned to the Key Pad.

The setting for the level can be changed by pressing **LEVEL** while in the Song Play/Edit, Pattern Play/Edit, Pad Edit and MIDI setup modes.

### [Procedure]

- ① Press **LEVEL**.

|   | PAD EDIT | LEVEL |
|---|----------|-------|
| A |          | 15    |

- ② Press **BANK** to select the pad bank (A to D) you need. Then press the Key Pad (1 to 12) for which you wish to make the adjustment.

- ③ Set the value (0 to 15) using **-1/◀** or **▶/+1**.

\* When set to "0" sound will not be produced.

\* Once a performance has been started, nothing will be heard when you play the Key Pads.

- ④ Press **LEVEL** once again to return to the original status.

\* If the VOICE function has been selected, and is still set to provide a display of accents when you press **LEVEL** to enter the state for setting the level: Rather than displaying the level, the unit will display accents. Additionally, if you hold down **VOICE** and press **ACC** while in the state where settings for level are made, you also will be provided with the display for accents.

# 2 Creation of Complex Rhythm Patterns

The DR-550 is also well-suited for creation of rhythm patterns that are much more complicated than the example in Section Three. The following explains how such rhythm patterns are created.

## 1. Scale and Last Step

6  
—  
2

Settings are made for the Scale when wishing to enter very short notes, such as 32nd notes, or to use triplets. Additionally, when wishing to use a time signature other than 4/4 (such as 3/4 or other altered beats), setting is made for the Last Step.

|         |   |  |  |  |  |  |  |  |  |  |  |   |
|---------|---|--|--|--|--|--|--|--|--|--|--|---|
| SCALE   | ▼ |  |  |  |  |  |  |  |  |  |  | ▼ |
| PATTERN |   |  |  |  |  |  |  |  |  |  |  |   |

(Scale)

|         |   |   |   |  |  |  |  |  |  |  |  |  |  |
|---------|---|---|---|--|--|--|--|--|--|--|--|--|--|
| SCALE   | ▼ | ▼ | ▼ |  |  |  |  |  |  |  |  |  |  |
| PATTERN |   |   |   |  |  |  |  |  |  |  |  |  |  |

|         |   |   |   |  |  |  |  |  |  |  |  |  |  |   |
|---------|---|---|---|--|--|--|--|--|--|--|--|--|--|---|
| SCALE   | ▼ | ▼ | ▼ |  |  |  |  |  |  |  |  |  |  | ▼ |
| PATTERN |   |   |   |  |  |  |  |  |  |  |  |  |  |   |

|         |   |   |   |   |   |   |  |  |  |  |  |  |  |  |  |  |
|---------|---|---|---|---|---|---|--|--|--|--|--|--|--|--|--|--|
| SCALE   | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ |  |  |  |  |  |  |  |  |  |  |
| PATTERN |   |   |   |   |   |   |  |  |  |  |  |  |  |  |  |  |

1 step consist of  

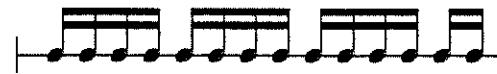

1 step consist of  
 6

1 step consist of  


1 step consist of  
 3

(Last Step)

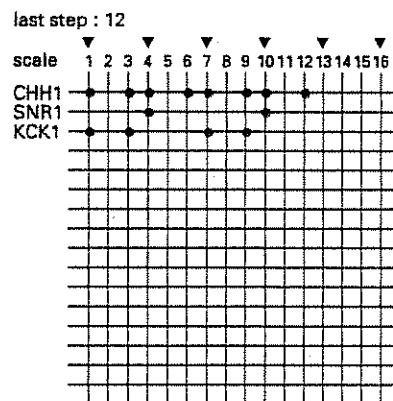
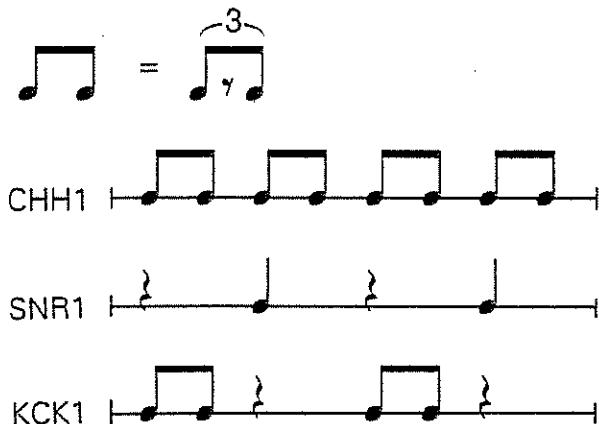
|         |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| SCALE   | ▼ | ▼ | ▼ | ▼ |   |   |   |   |   |   |   |   |   |   |
| PATTERN | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● | ● |



(  $\frac{7}{8}$  beat is shown )

Try entering the example rhythm patterns shown below.

### Triplets in a rhythm

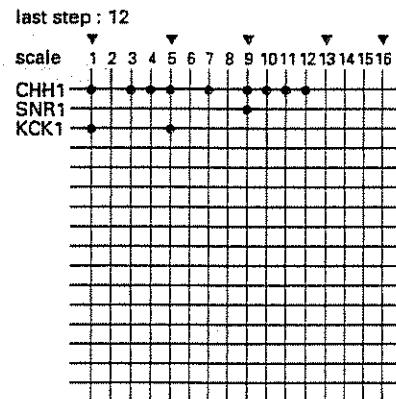


- ① Settings for Scale and Last Step should be made as follows:**

|         |   |   |   |   |   |   |
|---------|---|---|---|---|---|---|
| SCALE   | ▼ | ▼ | ▼ | ▼ | ▼ | ▼ |
| PATTERN | ● | ● | ● | ● | ● | ● |

- ② Following the notation, enter the rhythm (Refer to Section Three, "① Basic Procedures"; p. 26).**

\* The length of the beat between the "▼" symbols is identical to that when settings for other Scales have been made.

**3 beat rhythm**

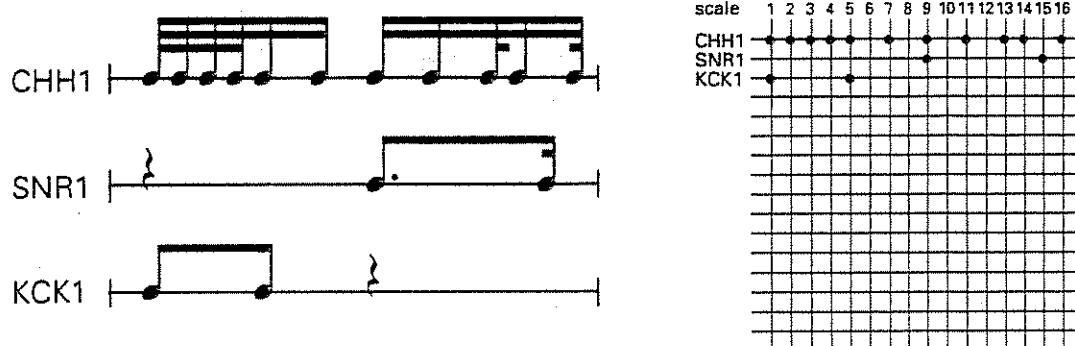
- ① Settings for Scale and Last Step should be made as follows:

|         |   |   |   |   |
|---------|---|---|---|---|
| SCALE   | ▼ | ▼ | ▼ | ▼ |
| PATTERN | ● | ● | ● | ● |

- ② Following the notation, enter the rhythm (Refer to Section Three, "① Basic Procedures"; p. 26).

\* The length of the beat between the "▼" symbols is identical to that when settings for other Scales have been made.

### Producing sounds using 32nd notes



- ① Settings for Scale and Last Step should be made as follows:



- ② Following the notation, enter the rhythm (Refer to Section Three, “① Basic Procedures”; p. 26).

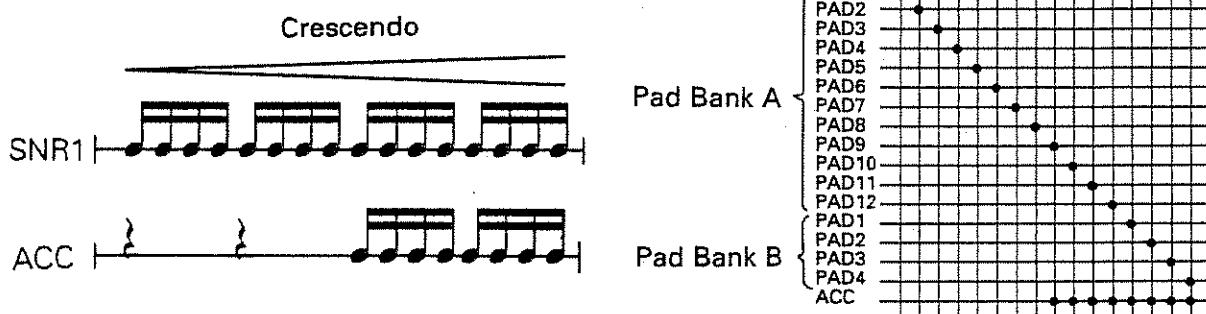
\* The length of the beat between the “▼” symbols is identical to that when settings for other Scales have been made.

\* In this case, only two beats can be entered into one rhythm pattern.

## 2. Entering Accents

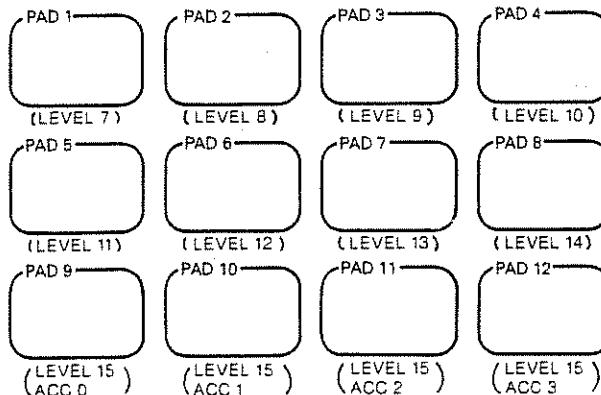
Fundamentally, with the DR-550 you are able to set only one type of accent for each sound (more precisely, the Key Pad). However, if the same sound (for example, hi-hat) is assigned to a number of the Key Pads, and a different accent follow is set for each Key Pad, a rhythm pattern employing multi-level accents can be created. Additionally, if a variety of settings are made for Level as well, you can set up to a maximum of 22 levels of accents [level 1 to level 22(at level 15: accent +7)].

### [Example]

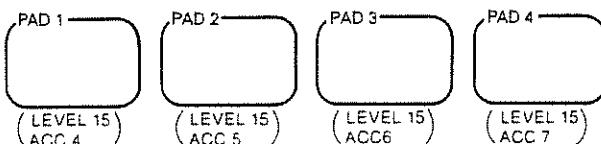


**① Assign the snare to 16 Key Pads(12 in pad bank A, and 4 in bank B). Refer to Section Six, "1 Key Pad Settings" (p. 54).**

**② For each of the Key Pads, set the Level and Accent Follow as follows:**



Pad Bank A



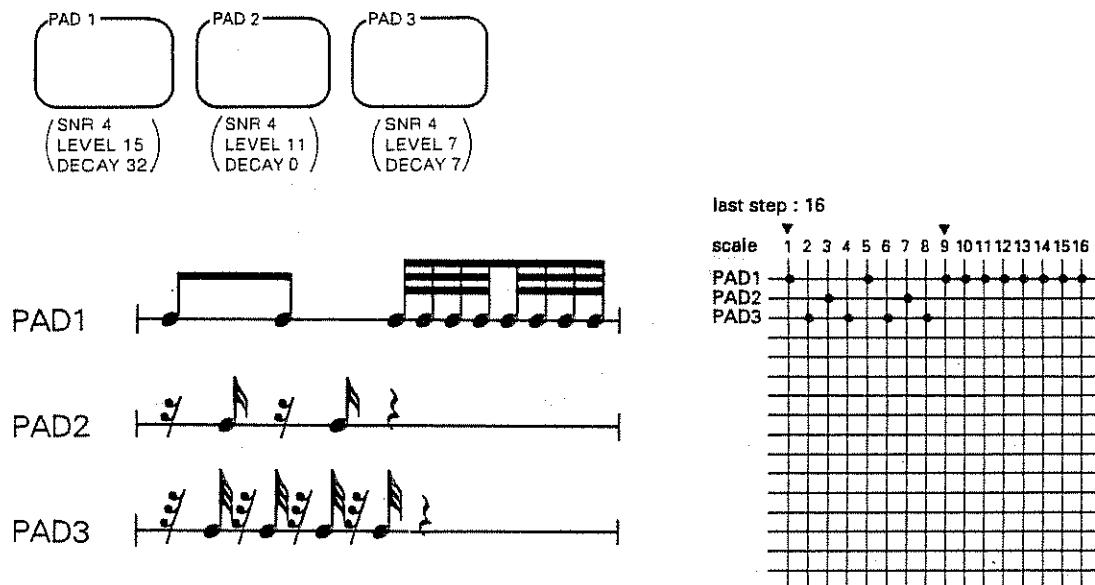
Pad Bank B

- ③ Enter the Key Pads in order, starting from the one with the lowest level (Refer to Section Three, "1 Basic Procedures"; p. 26).

### 3. Playing the same sound at different timbres

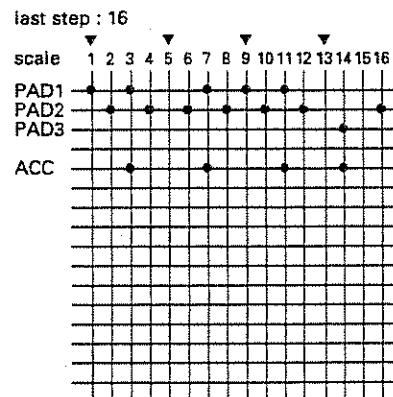
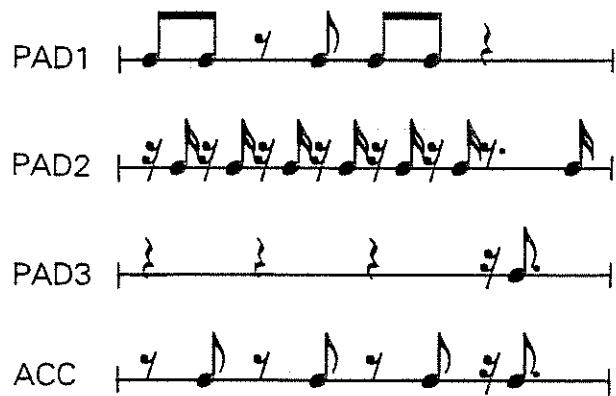
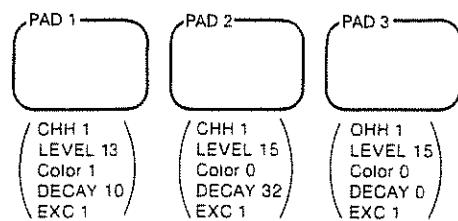
On the DR-550, if you assign the same sound to 2 or more Key Pads, then change each of the parameter values, you can have the same sound be voiced at 2 or more different timbres.

#### [Example 1]



- ① Make settings for the Key Pads as shown above (Refer to Section Six, "1 Key Pad Settings"; p. 54).
- ② Enter the data so it corresponds with the notation (Refer to Section Three, "1 Basic Procedures"; p. 26).

Even though you employ the same sound, the nuance will be different.

**[Example 2]**

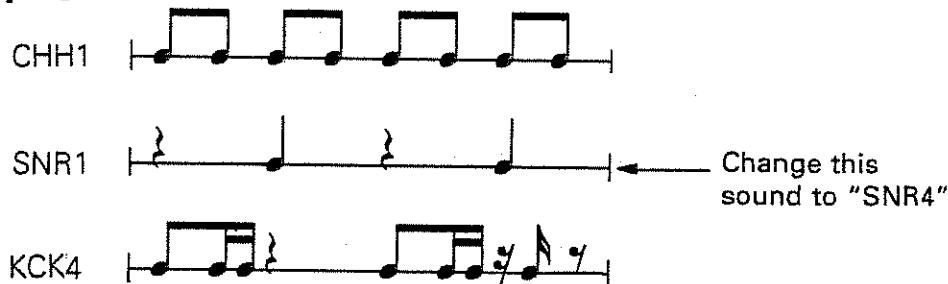
- ① Make settings for the Key Pads as shown above (Refer to Section Six, “① Key Pad Settings”; p. 54).
- ② Enter the data so it corresponds with the notation (Refer to Section Three, “① Basic Procedures”; p. 26).

You should be able to notice a more “human” nuance with the hi-hat.

## 4. Replacing Sounds

After creation of a particular rhythm pattern has been completed, you can try it out using a completely different set of sounds by changing the assignments to the Key Pads.

### [Example]



- ① After the rhythm pattern has been entered, select the Pad Edit mode.
- ② Change the Key Pad assignment from "SNR1" to "SNR4" (Refer to Section Six, "1 Key Pad Settings"; p. 54).

The sound in the rhythm pattern has thus been exchanged for a new one.

\* Take caution when changing the Key Pad assignments, since when they are changed, each rhythm pattern at every pattern number will be affected by the new assignments and may have sounds replaced.

## 5. Muting

On the DR-550, sounds having a long decay can be muted if desired. For example, say you are using sound A. You can change the Assign Type for the Key Pad to which it is assigned to EXC. Next you could choose any convenient Key Pad (call it B) and set its EXC number to the same one as A, and set the Level to "0". Thereafter, when you tap A, and after it tap B, the sound of A will be muted. This technique could be employed for a gated snare, or to mute a crash cymbal.

### [Example]

The diagram illustrates the setup for muting sounds on the DR-550. At the top, there are four empty key pads labeled with their assignments:

- (CRSH Exc 1)
- (CRSH LEVEL 0 Exc 1)
- (OHH1 Exc 2)
- (PHH1 Exc 2)

Below these are two more key pads:

- (KCK1)
- (SNR1)

Below the key pads, five musical tracks show note patterns:

- CRSH**: A series of eighth notes.
- CRSH (Level:0)**: The same eighth notes, but the second note has a rectangular pulse underneath it, indicating it is muted.
- OHH1**: A series of eighth notes.
- PHH1**: A series of eighth notes.
- SNR1**: A series of eighth notes.

To the right, a grid shows the step programming for EXC1 and EXC2 across 16 steps. The grid includes columns for scale steps 1 through 16 and rows for various sounds. The EXC1 row shows a sequence of dots at steps 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, and 16. The EXC2 row shows a sequence of dots at steps 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. The grid also includes labels for CRSH, OHH1, PHH1, SNR1, and KCK1.

- ① Make the Key Pad assignments shown above (Refer to Section Six, "1 Key Pad Settings"; p. 54).
- ② Following the notation, enter the data (Refer to Section Three, "1 Basic Procedures"; p. 26).

You can thus mute the cymbal or the hi-hat.

## 6. A Very Complex Rhythm Pattern

Here you can try your hand at combining the features explained so far to create a complex rhythm pattern.

### [Example]

The figure displays a complex rhythm pattern across seven tracks:

- RIDE:** Shows a sequence of square waves and eighth-note patterns.
- OHH1 (Exc1), ACC7:** Shows a sequence of eighth notes and sixteenth notes.
- PHH1 (EXC1):** Shows a sequence of eighth notes and sixteenth notes.
- SNR4 (DECAY32), LEVEL15, ACC3:** Shows a sequence of eighth notes and sixteenth notes.
- SNR2 (DECAY10), LEVEL8:** Shows a sequence of eighth notes and sixteenth notes.
- KCK4:** Shows a sequence of eighth notes and sixteenth notes.
- ACC:** Shows a sequence of eighth notes and sixteenth notes.

To the right of the tracks is a grid-based pattern editor with the following details:

- last step : 12**
- scale:** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
- Tracks:** RIDE, OHH1, PHH1, SNR4, SNR2, KCK4, ACC
- Grid:** A 16x16 grid where each dot represents a note or event.

Below the grid is a small table:

|         |                         |   |   |
|---------|-------------------------|---|---|
| SCALE   | ▼                       | ▼ | ▼ |
| PATTERN | ● ● ● ● ● ● ● ● ● ● ● ● |   |   |

- ① Set the Scale and Last Step to match the illustration.
- ② Assign the Key Pads so they conform to what appears at the left in the notation (Refer to Section Six, "1 Key Pad Settings"; p. 54).
- ③ Enter the rhythm pattern (Refer to Section Three, "1 Basic Procedures"; p. 26).

Beyond these examples there are of course many other possibilities that you most likely will discover with practice.

# 3 Connecting With External MIDI Devices

Since the DR-550 is equipped with a MIDI IN connector, external MIDI devices can be connected to it, greatly enhancing its performance possibilities.

## 1 About MIDI

MIDI is the acronym for the "Musical Instrument Digital Interface". It is an international standard that allows for data, such as that conveying the music played, or for changes in sounds used, to be exchanged among various different instruments.

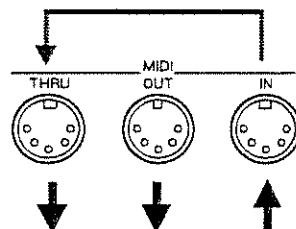
As long they are MIDI compatible, all devices, regardless of differences in model or manufacturer, can exchange whatever performance data they are equipped to understand. With MIDI, events such as playing on a keyboard, or depressing a pedal are handled as MIDI message.

### a. The Exchange of MIDI Message

To begin with, an explanation of how the exchange of MIDI message is carried out follows.

#### ● About MIDI Connectors

In carrying out the exchange of MIDI message, the 3 types of connectors shown below are used. MIDI cables are connected to these connectors in various ways depending on the method they are to be used.



MIDI IN : Receives data from another MIDI device.

MIDI OUT : Transmits data originating in a unit.

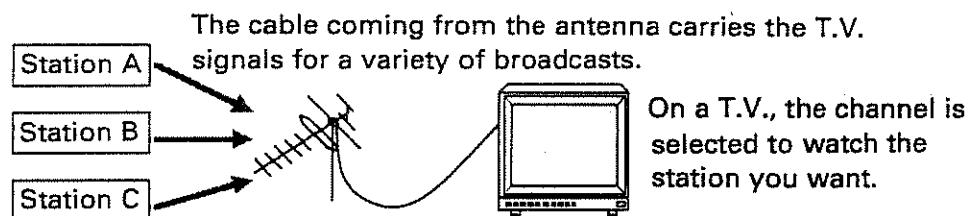
MIDI THRU : Sends out an exact copy of the data received at MIDI IN.

- \* In theory, any number of MIDI devices could be connected together using MIDI THRU connectors, but it is best to consider 4 or 5 devices as being the practical limit. This is because the further down the line a device is located, the more delay there is that could occur, and the chance of error due to deterioration in signal quality increases.
- \* The DR-550 is equipped with a MIDI IN connector.

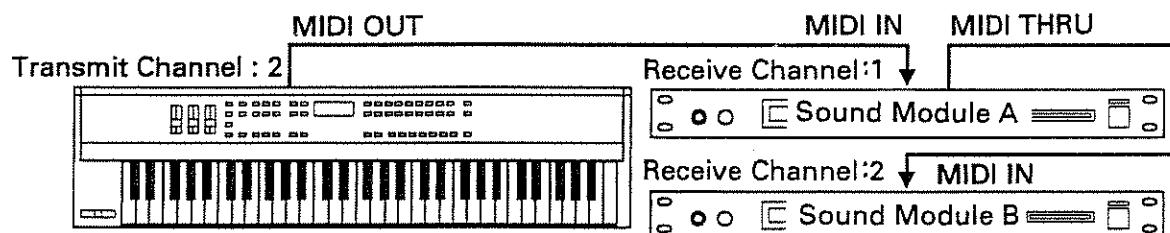
## ● MIDI Channels

With MIDI, a single cable can be used for carrying differing sets of performance information, for a number of MIDI devices. This is possible thanks to the concept of a MIDI channel.

MIDI channels are in some ways similar to the channels on a television set. This is because, in both cases, the information on any particular channel is conveyed only when the receiver is set to the same channel that is being used for transmission.



The channels available with MIDI range from 1 to 16. When a musical instrument (the receiver) is set so its channel matches the MIDI channel used by the transmitting device, the MIDI message is conveyed. When the MIDI channels are set as illustrated below, and you play the keyboard, sound will be produced by only sound module B.



However, if the OMNI mode is set to "On" all data will be received regardless of which channel it travels on. When the OMNI mode is set at "Off", only data arriving on the specified channel can be received.

## b. MIDI Messages Recognized by the DR-550

In order to convey the great variety of expression possible with music, MIDI has been provided with a large range of data types (messages). MIDI messages can be divided into two main types: Messages that are handled on each channel (Channel messages); and messages that are handled independently of channels (System messages).

### ● Messages Handled for Each MIDI Channel (Channel Messages)

These messages are used to convey the events of a performance. In most circumstances they alone are sufficient for providing the necessary control. The specific results obtained by the various types of MIDI message are determined by the settings on the sound source receiving them.

#### ○ Note Messages

These convey what is played on the drums (They corresponds to the message played on the keyboard). Some Note messages are as follows:

Note Number : Type of drum sound (number representing the position of the key)

Note On : Drum (key) is struck

Note Off : Finger is removed from key.

Velocity : Strength with which the drum (key) is struck (depressed).

Note Numbers (0 through 127) correspond to the positions of the keys. Middle C (C4) is number 60. On a drum machine, each drum sound has its own Note Number. They are used to differentiate among, and to cause sounding of the different sounds available.

\* On the DR-550 a Note Number is set with respect to each Key Pad.

### ● Messages Handled Independently of MIDI Channels (System Messages)

System Messages include Exclusive messages, the information necessary for synchronized play, as well as diagnostic-use data. On the DR-550, data required for synchronized play is received.

### ○ Common

This type of data includes Song Select, which chooses songs; and Song Position Pointer, which keeps track of the position playback has reached in the song.

**\* The DR-550 is capable of receiving only Song Select messages.**

### ○ Real-time

This type of data is employed during synchronized play. Included are the clock messages, used to match tempos; and, for use in playback: Start/Stop and Continue-Start(Restarts play of a song after it has been stopped partway through).

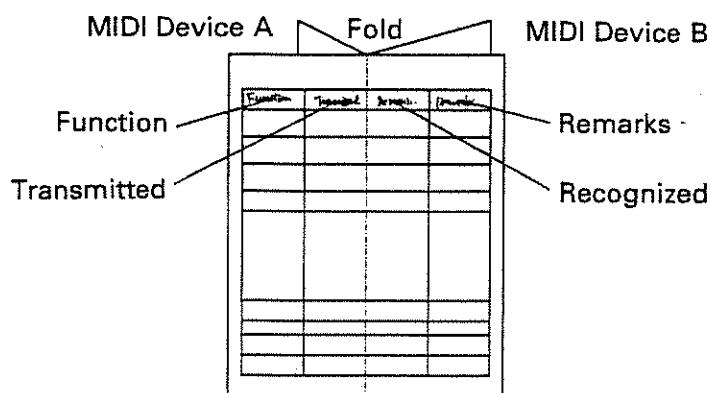
## ○ MIDI Implementation Chart

MIDI has made it possible for a wide range of musical instruments to communicate with each other, but that doesn't mean that the many possible types of data will all be understood.

For example, you might try using a keyboard to obtain control over aftertouch, but if the sound module you have connected doesn't respond to aftertouch, no effect will be obtained.

Actually, the only communication possible between MIDI devices that are connected together deals with data that both of the MIDI devices understand.

It is for this reason that every Owner's Manual, for all kinds of MIDI devices, always includes a MIDI Implementation Chart, as a quick reference to the types of MIDI messages it is capable of handling. You can compare the MIDI Implementation Charts for both devices in order to find out which types of data can be communicated between them. Also, since the size of the chart is standard sized, you can place them so they overlap, and more easily compare the receiving device with the transmitting device.

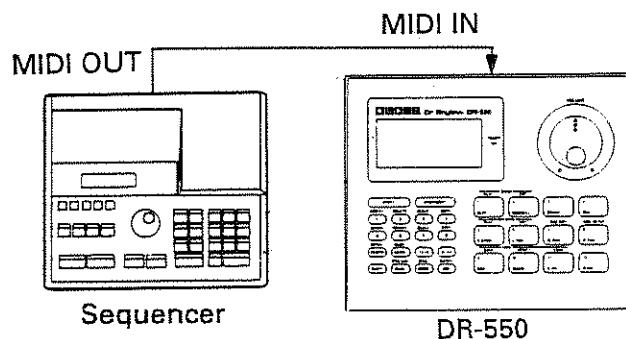


## 2. Synchronized Play

The DR-550 is capable of being connected with an external MIDI device (such as a rhythm machine or sequencer), and then being played while it is synchronized with the device. DR-550 playback is controlled by operating the controls for tempo and start/stop on the external device.

If the master (the external device) is capable of transmitting the Song Select message, a song number selection made on the master will serve in making selection on the DR-550.

### a. Making the Connections

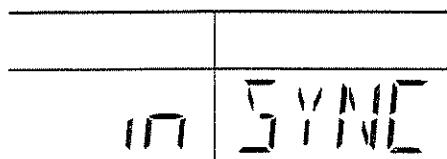


### b. Setting for the Sync Mode

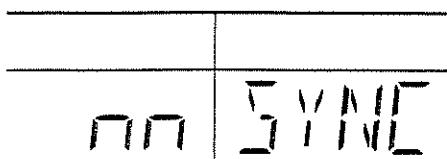
Perform the following with play stopped, in the Song Play/Edit or Pattern Play/Edit modes.

#### [Procedure]

While holding down [SHIFT] press [VOICE]. While continuing to hold down [SHIFT] use [-1/-] or [▶/+1] to set the Sync mode.



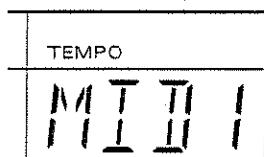
Internal: Play takes place at the tempo set on the DR-550.



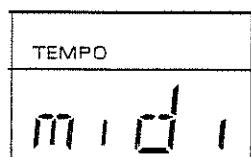
MIDI Sync: Play takes place while synchronized to the timing clock (synchronization signals) received from an external MIDI device (In the display, "MIDI SYNC" will appear).

## c. Concerning the Indication of the Tempo

When the Sync mode is set to MIDI SYNC, the display for the tempo will appear as shown in the following, and you will no longer able to control tempo from the DR-550.



(Stopped)



(Playing)

- \* If you should press **START** before the timing clock arrives from the external device, what is displayed for tempo will be what is normally displayed during play. However, play will not actually start until the timing clock has arrived.

---

### 3. Use as a MIDI Sound Source

The DR-550 can be played by employing the performance information sent out by an external MIDI device. The following provides an explanation of the parameters settings needed when wishing to do so.

#### a. The Parameters: How they work and how to set them

##### ● OMNI Mode (ON/OFF)

Should be set to ON when you wish to receive any messages on all MIDI channels. Set to OFF when you wish to receive only the messages on a specific channel.

##### ● MIDI Channel (1 to 16)

When the OMNI mode is set to OFF, you need to set the channel to the same number as that of the transmitting device.

##### ● Note Number (0 to 127)

Generally, on rhythm machines, a Note Number is assigned for each individual sound. On the DR-550, Note Numbers are assigned to the Key Pads. For this reason, any sound that you wish to have a Note Number needs first to be assigned to a Key Pad. This also means that any sound that has not been assigned to a Key Pad cannot be played under external control. Moreover, if you assign the same Note Number to a number of Key Pads, only one of Key Pads can produce the sound which is assigned to it. In such cases, from among the Key Pads that have been assigned the same Note Number, the one that will produce sound will be the one which is: in or closest to the bank A (the priority is such: A > B > C > D); and then, the one which has the lowest Key Pad number within that bank

### [Procedure]

Perform the following while play is stopped.

- ① While holding down **SHIFT**, press Key Pad **8**.
- ② While holding down **SHIFT**, press **-1/◀** or **▶/+1** to select the parameter.

|  |            |        |
|--|------------|--------|
|  | MIDI SETUP |        |
|  |            | OMNI I |

(OMNI Mode)

|  |            |    |
|--|------------|----|
|  | MIDI SETUP |    |
|  |            | CH |

(MIDI Channel)

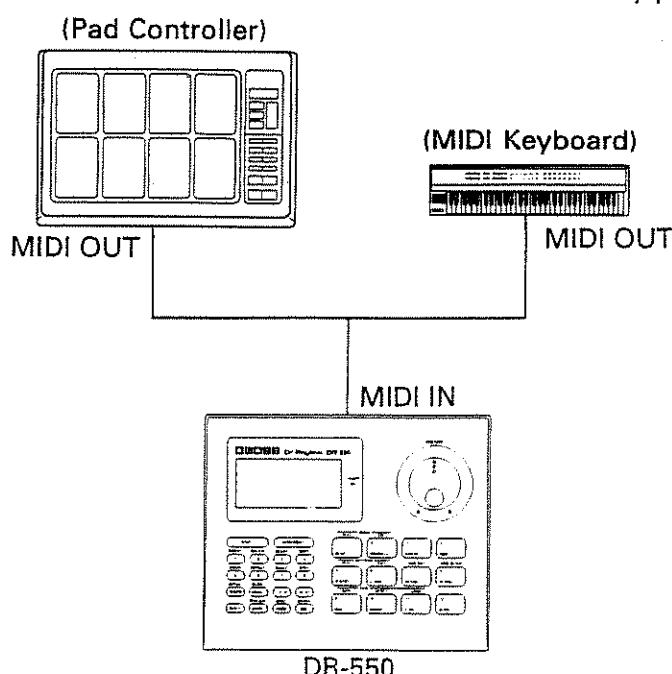
|  |            |                 |
|--|------------|-----------------|
|  | MIDI SETUP |                 |
|  |            | NM1 T<br>NM1 DR |

(Note Number)

- ③ Set the value for the parameter using **-1/◀** or **▶/+1**.

## b. Example Setups

You should now be ready to connect an external MIDI device and try playing the unit.



- 
- ① Refer to the diagram above, and make the connection with the external device.
  - ② Set the MIDI channel and Note Numbers so they match what is used by the external device (pad controller, keyboard, etc.).

If you now play the external pad controller or keyboard, you will produce sound that is identical to what you would obtain if you tapped the DR-550's Key Pads.

**[Hint 1]**

Through making connections as in the above, you can perform Real-time Write.

After carry out the procedures necessary for Real-time Write (see p. 28), you can use the keyboard or external pad to enter data into a rhythm pattern, much like you would if you tapped the DR-550's Key Pads.

\* In such cases, Step Write is not available.

**[Hint 2]**

If you set the Sync mode to MIDI Sync, the MIDI device will have control over Start/Stop. However, while in the Pattern Edit mode you will not be able to use Continue Start(command which starts a rhythm pattern from an intermediate point).

# 4 Tape Interface

By employing this interface, the performance data and Key Pad settings contained in memory in the DR-550 can be saved onto audio-use recording tape.

The types of data which can be saved to tape are as follows:

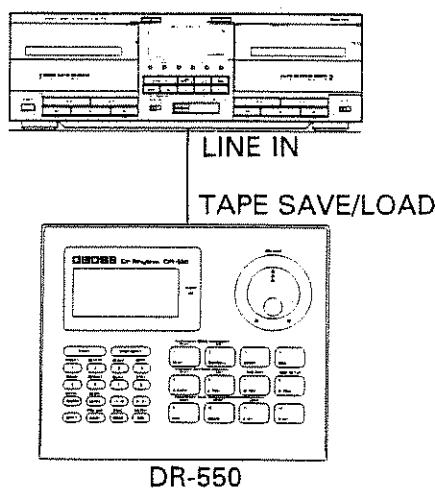
- Performance data for rhythm patterns
- Performance data for songs and settings for Song Chains
- Settings for the Key Pads
- MIDI settings
- Sync mode settings
- The level of click tone during Real-time Write

## 1. Saving

This procedure allows data in DR-550 memory to be stored (saved) onto tape.

**\* Each time you save, be sure to follow up by performing Verify (see p. 82) to make sure that the data has been correctly saved.**

### [Connections]

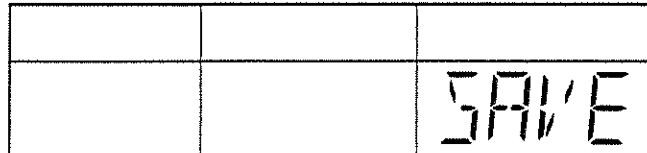


- 
- \* When recording DR-550 data, do not apply any noise reduction or equalization. When due to the design of the tape recorder you use, you must have the signal pass through noise reduction, or the like, make sure that you use the same settings for playback (loading) as you used when recording.

With play stopped, perform the following:

- ① While holding down [SHIFT], press Key Pad [9].
- ② Start recording on the tape recorder.
- ③ Wait a few seconds, then press [START].

While the data is being saved, the display will appear as shown below. Also, the Tempo Indicator will be lit.



6  
—  
4

- \* After [START] has been pressed, a pilot signal (a pibit signal) will be emitted for about 5 seconds. When using a tape recorder that accepts adjustment for its level, adjust the recording level on the tape recorder to about -10 to -3 VU.
- \* Should you wish to abort the procedure partway through, press [STOP/CONT].

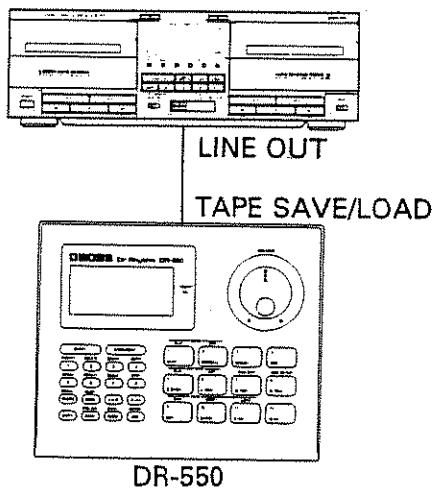
If the saving is finished, the Tempo Indicator will go out.

- ④ After the save has been completed, stop the tape recorder.

## 2. Verify

This function allows you to check (verify) if the data from the DR-550 has been correctly saved on the tape.

### [Connections]

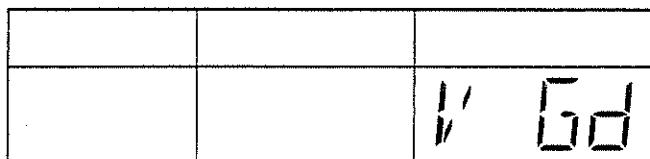


With play on the DR-550 stopped, perform the following:

- ① **Rewind the tape onto which data was saved. Then, listen to the playback and find where the steady tone(a pbit signal) changes into a warbling sound, and position the tape so it is stopped slightly before that point.**
- ② **While holding down [SHIFT], press Key Pad [10].**
- ③ **Start the tape recorder's playback.**
- ④ **Press [START].**

- 
- \* Press **START** before the steady tone changes into a warbling sound on the playback.
  - \* Should you wish to cancel Verify partway through, press **STOP/CONT**.

During the process of verification, the Tempo Indicator will be blinking. When the data is confirmed as having been correctly saved, the display will show the following:



Should any errors be detected during verification, the Verify procedure will be aborted, and the following will appear in the display:



In such cases, readjust the tape's playback level and try the procedure again. If even after repeated attempts you still see the error display, change the recording level, and save the data over again.

### 3. Load

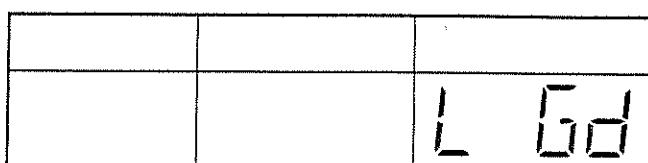
This procedure allows you to load data that was saved on tape into the unit.

Connect up the tape recorder and DR-550 the same way as for Verify. Then with play stopped on the DR-550, do the following:

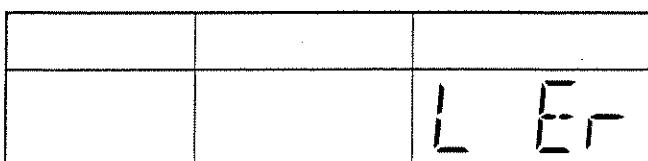
- ① **Rewind the tape onto which the data was saved. Then, position the tape so that it is stopped just before the steady tone(a pbit signal) changes into a warble.**
- ② **While holding down **SHIFT**, press Key Pad **11**.**
- ③ **Start playback on the tape recorder.**
- ④ **Press **START**.**

- \* **Press **START** before the steady tone changes to a warble on the playback.**
- \* **Should you wish to cancel the load partway through, press **STOP/CONT.****

While data is being loaded, the Tempo Indicator will be blinking. If the data was loaded successfully, the following will appear in the display:



Should any errors be detected during loading, the procedure will be aborted, and the following will appear in the display:



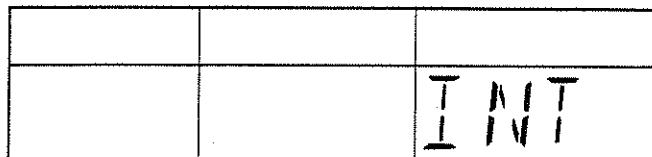
In such cases, readjust the tape's playback level and try again.

- \* **You should be able to load data correctly if no errors were found as a result of performing Verify after the data was saved.**

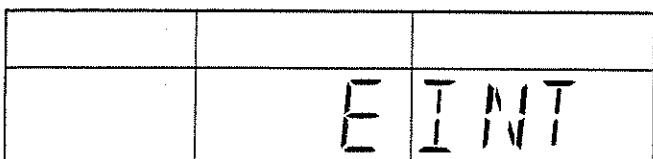
## 5 Restoring the Unit to Its Factory Settings (Initialization)

All the settings in the DR-550 can be restored to their original preset values at any time you wish.

- ① While simultaneously holding down both **[ -1/-]** and **[ +1/+]**, turn the power switch on.



- ② Press **[START]**, and the initialization will be performed.



\* Press **[STOP/CONT]** if you wish to cancel the initialization.

After initialization, the data composition will be as shown below:

|                       |  |
|-----------------------|--|
| Songs                 | Song 1 : Original demo-use song<br>Songs 2 to 6 : Demo songs composed of preset patterns<br>* Songs other than the above are empty |
| Programmable Patterns | Patterns A11-46 : Rhythm patterns used for Song 1 demo<br>* All other programmable patterns are empty                              |
| Pad Parameter         | All parameters are initialized to their original factory-set values (see p. 16)  |
| MIDI                  | OMNI Mode : OFF<br>MIDI Channel : 10<br>Note Numbers : At original factory values (see p. 92)                                      |
| Misc.                 | Sync Mode : Internal<br>Click Tone Level : 15  |

MEMO

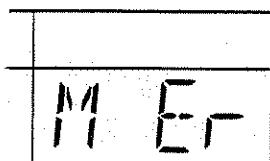
---

## Section Seven

### Reference

# **1 Error Messages**

Whenever an operation has been performed incorrectly, or the unit was unable to complete it satisfactorily, an error message will be displayed. Should this occur, refer to the relevant item below for instructions on how you may correct the problem.



Cause 1 : The DR-550 was unable to completely process an overly large amount of MIDI message that was received.

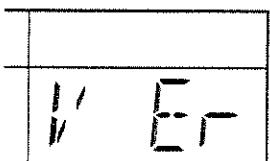
Remedy : Reduce the amount of MIDI message sent by the transmitting device.

\* Press **STOP/CONT** to return to the Song Play mode.

Cause 2 : MIDI message could not be received correctly due to an improper connection in the MIDI cabling.

Remedy : Check to make sure connections are in order, then try the operation again.

\* Press **STOP/CONT** to return to the Song Play mode.

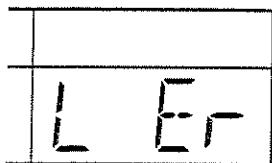


Cause 1 : During the process of verification, the correct data was not received.

Remedy : Readjust the volume on the tape recorder, and try performing Verify again. Should you still get the error message, the data should be saved again from the beginning.

Cause 2 : **STOP/CONT** was pressed during the verification process.

Remedy : Perform the verification over again.



Cause 1 : During loading, correct data was not received.

Remedy : Readjust the volume on the tape recorder and try again.

Cause 2 : **STOP/CONT** was pressed during the loading process.

Remedy : Carry out the Load procedure once again.

## **2 Troubleshooting**

---

Symptom : No sound is produced.

Causes : Volume is too low. (see p. 14)

Level for the Key Pad is at "0." (see p. 60)

There is no data in the currently selected song or rhythm pattern.

Symptom : Some sounds are left out.

Causes : An attempt to sound more than 12 notes at once has been made.

The Assign Type is incorrect for the Key Pad. (see p. 56)

Symptom : Sound seems strange.

Causes : Key pad settings are inappropriate. (see p. 54)

Symptom : Play doesn't start when [START] is pressed.

Causes : The Sync mode is set at MIDI Sync. (see p. 75)

There is no data stored in the song or rhythm pattern.

Sympton : A mode change cannot be obtained.

Causes : The Sync Mode was set to MIDI Sync, and before the clock signal was received, [START] was pressed. (see p. 75)

Symptom : The sound for an existing rhythm pattern has changed.

Causes : Changes have been made in the key pad assignments. (see p. 54)

Symptom : When play of one song finishes, another starts automatically.

Causes : Settings for a Song Chain have been made. (see p. 51)

Symptom : When playback for a song is started, the tempo changes.

Causes : An Initial Tempo setting has been made. (see p. 52)

Symptom : Sounds won't play under the control of an external MIDI device.

Causes : The MIDI channels do not match. (see p. 72,77)

The Note Numbers do not match. (see p. 73,77)

Symptom : When using a sequencer and its performance data to play the DR-550, a song on the DR-550 starts at the same time.

Causes : The Sync mode is set to MIDI Sync. (see p.75)

Symptom : The click tone does not sound during Real-time Write.

Causes : The click tone level is at "0." (see p. 33)

---

Symptom : Verify and Load cannot be performed.

Causes : The connections with the tape recorder are not made properly. (see p. 82)

The output level of the tape recorder is not sufficient. (see p. 82,84)

A tape recorder different than the one used to save the data is being used.

The recording level used when the data was saved was not appropriate. (see p. 80)

The tape was stored under deleterious conditions.



# 3 Factory Settings for the Note Numbers

| Key Pad #\Pad Bank | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 9  | 10 | 11 | 12 |
|--------------------|----|----|----|----|----|----|----|----|----|----|----|----|
| A                  | 39 | 56 | 49 | 53 | 37 | 43 | 47 | 50 | 36 | 40 | 42 | 46 |
| B                  | 35 | 38 | 0  | 51 | 75 | 41 | 45 | 48 | 85 | 86 | 0  | 0  |
| C                  | 69 | 0  | 68 | 67 | 71 | 64 | 63 | 62 | 61 | 60 | 66 | 65 |
| D                  | 0  | 0  | 0  | 0  | 0  | 0  | 89 | 91 | 84 | 58 | 0  | 0  |

# 4 Blank Charts

---

[ Song Data ]

Song #. : \_\_\_\_\_ Title : \_\_\_\_\_

| Measure | Pattern #. |
|---------|------------|---------|------------|---------|------------|---------|------------|---------|------------|
| 1       |            | 33      |            | 65      |            | 97      |            | 129     |            |
| 2       |            | 34      |            | 66      |            | 98      |            | 130     |            |
| 3       |            | 35      |            | 67      |            | 99      |            | 131     |            |
| 4       |            | 36      |            | 68      |            | 100     |            | 132     |            |
| 5       |            | 37      |            | 69      |            | 101     |            | 133     |            |
| 6       |            | 38      |            | 70      |            | 102     |            | 134     |            |
| 7       |            | 39      |            | 71      |            | 103     |            | 135     |            |
| 8       |            | 40      |            | 72      |            | 104     |            | 136     |            |
| 9       |            | 41      |            | 73      |            | 105     |            | 137     |            |
| 10      |            | 42      |            | 74      |            | 106     |            | 138     |            |
| 11      |            | 43      |            | 75      |            | 107     |            | 139     |            |
| 12      |            | 44      |            | 76      |            | 108     |            | 140     |            |
| 13      |            | 45      |            | 77      |            | 109     |            | 141     |            |
| 14      |            | 46      |            | 78      |            | 110     |            | 142     |            |
| 15      |            | 47      |            | 79      |            | 111     |            | 143     |            |
| 16      |            | 48      |            | 80      |            | 112     |            | 144     |            |
| 17      |            | 49      |            | 81      |            | 113     |            | 145     |            |
| 18      |            | 50      |            | 82      |            | 114     |            | 146     |            |
| 19      |            | 51      |            | 83      |            | 115     |            | 147     |            |
| 20      |            | 52      |            | 84      |            | 116     |            | 148     |            |
| 21      |            | 53      |            | 85      |            | 117     |            | 149     |            |
| 22      |            | 54      |            | 86      |            | 118     |            | 150     |            |
| 23      |            | 55      |            | 87      |            | 119     |            | 151     |            |
| 24      |            | 56      |            | 88      |            | 120     |            | 152     |            |
| 25      |            | 57      |            | 89      |            | 121     |            | 153     |            |
| 26      |            | 58      |            | 90      |            | 122     |            | 154     |            |
| 27      |            | 59      |            | 91      |            | 123     |            | 155     |            |
| 28      |            | 60      |            | 92      |            | 124     |            | 156     |            |
| 29      |            | 61      |            | 93      |            | 125     |            | 157     |            |
| 30      |            | 62      |            | 94      |            | 126     |            | 158     |            |
| 31      |            | 63      |            | 95      |            | 127     |            | 159     |            |
| 32      |            | 64      |            | 96      |            | 128     |            | 160     |            |



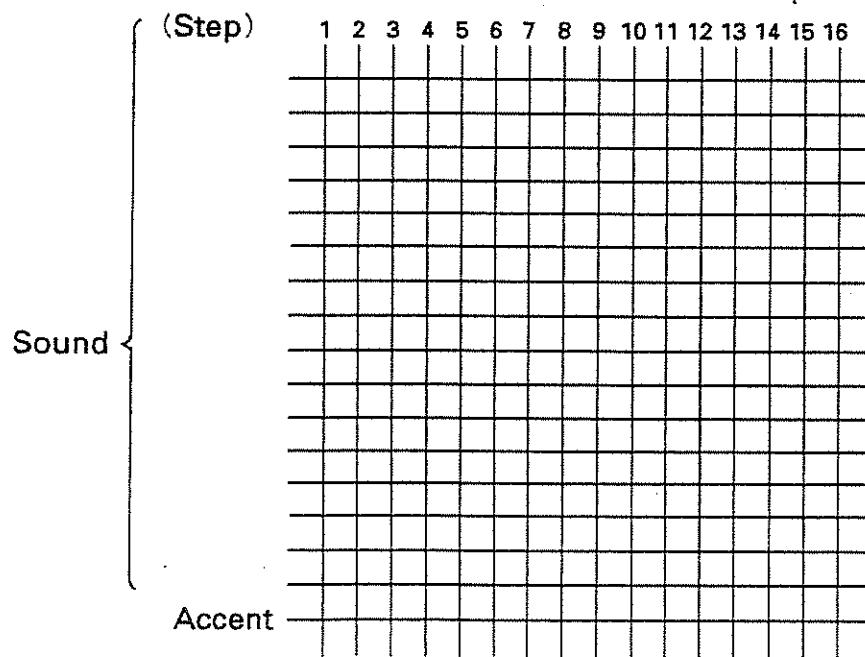
## [ Pad Parameter ]

Pad Bank : \_\_\_\_\_

| Key Pad #. | Assign | Tone Color | Decay | Assign Type | Accent Follow | Pan |
|------------|--------|------------|-------|-------------|---------------|-----|
| 1          |        |            |       |             |               |     |
| 2          |        |            |       |             |               |     |
| 3          |        |            |       |             |               |     |
| 4          |        |            |       |             |               |     |
| 5          |        |            |       |             |               |     |
| 6          |        |            |       |             |               |     |
| 7          |        |            |       |             |               |     |
| 8          |        |            |       |             |               |     |
| 9          |        |            |       |             |               |     |
| 10         |        |            |       |             |               |     |
| 11         |        |            |       |             |               |     |
| 12         |        |            |       |             |               |     |

## [ Rhythm Pattern ]

Pattern #. : \_\_\_\_\_ Scale : \_\_\_\_\_ Last Step : \_\_\_\_\_



## MIDI Implementation Chart

Date : Nov. 1 1989

Version : 1.00

| Function ...     |  | Transmitted      | Recognized                     | Remarks                       |
|------------------|--|------------------|--------------------------------|-------------------------------|
| Basic Channel    | Default Changed  | x<br>x           | 1 - 16<br>1 - 16               | Memorized<br>(Non - volatile) |
| Mode             | Default Messages Altered                               | x<br>x<br>*****  | Mode 1/3<br>x                  | Memorized<br>(Non - volatile) |
| Note Number      | True Voice   | x<br>*****       | 0 - 127 *<br>*                 |                               |
| Velocity         | Note ON<br>Note OFF                                    | x<br>x           | ○<br>x                         | 9n v = 1 - 127                |
| After Touch      | Key's Ch's   | x<br>x           | x<br>x                         |                               |
| Pitch Bender     |  | x                | x                              |                               |
| Control Change   |  | x                | x                              |                               |
| Prog Change      | True #   | x<br>*****       | x                              |                               |
| System Exclusive |  | x                | x                              |                               |
| System Common    | Song Pos<br>Song Sel<br>Tune                           | x<br>x<br>x      | ○<br>x                         | 0 - 7                         |
| System Real Time | Clock Commands   | x<br>x           | ○ SYNC = MIDI<br>○ SYNC = MIDI |                               |
| Aux Messages     | Local ON/OFF<br>All Notes OFF<br>Active Sense<br>Reset | x<br>x<br>x<br>x | x<br>x<br>x<br>x               |                               |
| Notes            | * Can be changed manually and memorized.               |                  |                                |                               |

Mode 1 : OMNI ON, POLY  
Mode 3 : OMNI OFF, POLYMode 2 : OMNI ON, MONO  
Mode 4 : OMNI OFF, MONO○ : Yes  
x : No

**1. RECOGNIZED RECEIVE DATA**

■ Channel Voice Message

● Note On

| Status | Second | Third |
|--------|--------|-------|
|--------|--------|-------|

|                  |                     |                     |
|------------------|---------------------|---------------------|
| 9nH              | kkH                 | vvH                 |
| n = MIDI Channel | 0H ~ FH (0 ~ 15)    | 0 = ch.1 15 = ch.16 |
| kk = Note number | 00H ~ 7FH (0 ~ 127) |                     |
| vv = Velocity    | 01H ~ 7FH (1 ~ 127) |                     |

In the case when one or more key pad has been set to the same Note Number, only one instrument assigned to the pad that is in or closest to the bank A (priority is A > B > C > D) and the smallest key pad number within that bank can sound.

■ System Common Message

● Song Select

| Status | Second |
|--------|--------|
|--------|--------|

|            |                     |
|------------|---------------------|
| ss = value | : 00H ~ 07H (0 ~ 7) |
|            | 08H ~ 7FH ignored   |

■ System Real Time Message

● Timing Clock

| Status |
|--------|
|--------|

Recognized only when the Sync mode is set at MIDI.

● Start

| Status |
|--------|
|--------|

Recognized only when the Sync mode is set at MIDI.

● Continue

| Status |
|--------|
|--------|

Recognized only when the Sync mode is set at MIDI. And at the Pattern Edit mode, the behavior is same as the Start (FAH).

● Stop

| Status |
|--------|
|--------|

Recognized only when the Sync mode is set at MIDI.

# 7 Specifications

---

DR-550: Dr. Rhythm

● Sounds

Internal Sounds: 48

Dynamic Range: 16-bit

Max. no. of simultaneously producible notes: 12

(Pad Parameters)

Level: 0 to 15

Decay: -32 to +32

Pan: 7 positions

Assign Types: MONO/POLY/EXC 1, 2

Tone Color: 0 to 7

Accent Follow: -7 to +7

● Rhythm Patterns

Programmable Patterns: 64

Preset Patterns: 64

● Songs: 8 (max. of 160 measures)

Max. of 1,280 measures of successive play permissible (employing Song Chain)

● External Storage: Audio-use cassette tapes

● Min. resolution of timing for voicing notes: 32nd note

● Tempo: 1 beat = 40 to 250

● Display

LCD Display

Tempo Indicator

● Control Section

[Front Panel]

Volume Knob

Start Button

Stop/Continue Button

Numeric Keys: 1 through 8

Tempo Button

Level Button

Up/Down Button



Shift Button  
Bank Button  
Voice Button  
Accent Button  
Key Pads: 1 to 12

[Rear Panel]  
Power Switch

● Output Jacks  
Stereo Out Jacks; R / L (MONO)  
Headphones Jack (stereo mini jack)

● Other Parts  
Tape Save/Load Jack  
MIDI IN Connector  
AC Adaptor Jack (9 V.; for use with BOSS PSA series only)

● Normal battery life:  
Under continued use  
Approx. 9 hours (manganese)  
Approx. 23 hours (alkaline type)  
These figures will vary depending on the actual conditions of use.

● Power Consumption: 90 mA  
● Dimensions: 188 (W) x 157 x (D) x 41 (H) mm.  
7-3/8"(W) x 6 - 3/16"(D) x 1 - 5/8"(H)

● Options  
AC Adaptor (BOSS PSA-Series)

# 8 Index

---

**[A]**

|                     |          |
|---------------------|----------|
| Accent .....        | 27•28•65 |
| Accent Follow ..... | 58       |
| Assign .....        | 54       |
| Assign Type .....   | 56       |

**[C]**

|                              |       |
|------------------------------|-------|
| Channel Message .....        | 71•73 |
| Clear (Song) .....           | 41    |
| Clear (Rhythm Pattern) ..... | 30    |
| Click tone .....             | 33    |
| Continue Play .....          | 49    |
| Copy (Song) .....            | 44    |
| Copy (Rhythm Pattern) .....  | 32    |

**[D]**

|                |    |
|----------------|----|
| Decay .....    | 56 |
| Deletion ..... | 43 |

**[E]**

|                         |    |
|-------------------------|----|
| Error Message .....     | 88 |
| Exclusive Message ..... | 73 |

**[I]**

|                      |    |
|----------------------|----|
| Initialization ..... | 85 |
| Initial Tempo .....  | 52 |
| Insertion .....      | 42 |

**[L]**

|                 |       |
|-----------------|-------|
| Last Step ..... | 32•61 |
| Level .....     | 60    |
| Load .....      | 84    |

**[M]**

|                                 |       |
|---------------------------------|-------|
| MIDI .....                      | 71    |
| MIDI Channel .....              | 72•77 |
| MIDI Implementation Chart ..... | 74•97 |
| MIDI Setup Mode .....           | 23    |
| MIDI SYNC .....                 | 75    |
| Mode .....                      | 23    |



**[N]**

|                    |       |
|--------------------|-------|
| Note Message ..... | 73    |
| Note Number .....  | 73•77 |
| Note Off .....     | 73    |
| Note On .....      | 73    |

**[O]**

|                 |       |
|-----------------|-------|
| Omni Mode ..... | 72•77 |
|-----------------|-------|

**[P]**

|                            |       |
|----------------------------|-------|
| Pad Bank .....             | 15    |
| Pad Edit Mode .....        | 23    |
| Pad Parameter .....        | 54    |
| Pan .....                  | 58    |
| Pattern Bank .....         | 19•25 |
| Pattern Edit Mode .....    | 23    |
| Pattern Play .....         | 19    |
| Pattern Play Mode .....    | 23    |
| Pattern Write .....        | 25    |
| Preset Pattern .....       | 19•25 |
| Programmable Pattern ..... | 19•25 |

**[R]**

|                       |       |
|-----------------------|-------|
| Real-time Write ..... | 26•28 |
| Repeat .....          | 50    |
| Rhythm Pattern .....  | 22    |

**[S]**

|                         |       |
|-------------------------|-------|
| Saving .....            | 80    |
| Scale .....             | 31•61 |
| Song .....              | 22    |
| Song Chain .....        | 51    |
| Song Edit Mode .....    | 23    |
| Song Play .....         | 48    |
| Song Play Mode .....    | 23    |
| Song Position .....     | 74    |
| Song Select .....       | 74    |
| Song Write .....        | 22•37 |
| Step .....              | 26    |
| Step Write .....        | 26    |
| Sync Mode .....         | 75    |
| Synchronized Play ..... | 75    |
| System Message .....    | 73    |

**[T]**

|                      |       |
|----------------------|-------|
| Tape Interface ..... | 80    |
| Tempo .....          | 20•76 |
| Tone Color .....     | 56    |

**[Y]**

|                |    |
|----------------|----|
| Velocity ..... | 73 |
| Verify .....   | 82 |

MEMO

---

**MEMO**

---

MEMO

---

# Information

- Please use this AC Adaptor only with the specified device.
- Please use the AC Adaptor of appropriate voltage (120, 220 or 240) depending on the voltage system in your country.
- When the device is not used for a long period, be sure to disconnect the AC Adaptor (Power Supply Unit) from the wall outlet.
- When you need repair service, call your local Roland Service Station or the authorized Roland distributor in your country as shown below.

## U. S. A.

Roland Corp US  
7200 Dominion Circle  
Los Angeles, CA. 90040-3647  
U. S. A.  
☎ (213) 685-5141

## CANADA

Roland Canada Music Ltd.  
(Head Office)  
13880 Mayfield Place  
Richmond B. C., V6V 2E4  
CANADA  
☎ (604) 270-6626

Roland Canada Music Ltd.  
3469 rue Ashby,  
St Laurent,  
Quebec H4R 2C1  
CANADA  
☎ (514) 335-2009

Roland Canada Music Ltd.  
Unit B-12, 1515 Matheson Blvd  
Mississauga, Ontario L4W 2P5  
CANADA  
☎ (416) 625-4880

## AUSTRALIA

Roland Corporation  
(Australia) Pty. Ltd.  
(Head Office)  
38 Campbell Avenue  
Dee Why West. NSW 2099  
AUSTRALIA  
☎ (02) 982-8266

Roland Corporation  
(Australia) Pty. Ltd.  
(Melbourne Office)  
50 Garden Street  
South Yarra, Victoria 3141  
AUSTRALIA  
☎ (03) 241-1254

## NEW ZEALAND

Roland Corporation (NZ) Ltd.  
97 Mt. Eden Road, Mt. Eden,  
Auckland 3  
NEW ZEALAND  
☎ (09) 398-715

## UNITED KINGDOM

Roland (UK) Ltd.  
Amalgamated Drive  
West Cross Centre, Brentford,  
Middlesex TW8 9EZ  
UNITED KINGDOM  
☎ (01) 568-4578

## WEST GERMANY

Roland Elektronische  
Musikinstrumente  
Handelsgesellschaft mbH.  
Oststrasse 96,  
2000 Norderstedt  
WEST GERMANY  
☎ 040/52 60 09 25

## BELGIUM/HOLLAND/ LUXEMBOURG

Roland Benelux N. V.  
Houtstraat 1  
B-2431 Oevel - Westerlo  
BELGIUM  
☎ 014-58 45 39

## DENMARK

Roland Scandinavia A/S  
Langebrogade 6, 1937.  
DK-1023 Copenhagen K.  
DENMARK  
☎ (01) 95 31 11

## SWEDEN

Roland Scandinavia A/S  
Swedish Sales Office  
DanvikCenter 28A, 2tr.  
S-131 30 Nacka,  
SWEDEN  
☎ 08-702 00 20

## NORWAY

Benum Music A/S  
Haakon den godes Vei 14  
N-0319 Oslo 3.  
NORWAY  
(Box 145 Vindern, N-0319  
Oslo 3 NORWAY)  
☎ 02 141266

## FINLAND

OY Musiikki Fazer Musik AB  
Takomotie 3  
00380 Helsinki 38.  
FINLAND  
☎ 05 56551

## ITALY

Roland Italy S. P. A.  
Via Gallarate 58  
20151 Milano  
ITALY  
☎ 02-3086849

## SWITZERLAND

Musitronic AG  
Gerberstrasse 5, CH-4410  
Liestal  
SWITZERLAND  
☎ 061/921 16 15

## FRANCE

Musikengro  
102, Avenue Jean-Jaurès  
69367 Lyon Cedex 07  
FRANCE  
☎ (7) 858-54 60

Musikengro  
(Paris Office)  
Centre Region Parisienne  
41 rue Charles-Fourier,  
94400 Vitry s/Seine  
FRANCE  
☎ (1) 4680 86 62

## SPAIN

Vietronic S. A.  
Bolivia 239  
08020 Barcelona  
SPAIN  
☎ 34-307 47 12

## AUSTRIA

E. Dematte & Co.  
Neu-Rum Siemens-Strasse 4  
A-6021 Innsbruck Box 591  
AUSTRIA  
☎ 43 (05222) 63 4510

## GREECE

A. ANDREADES & Co. Ltd.  
Fidiou Str. 106 78  
Athens  
GREECE  
☎ 3620130



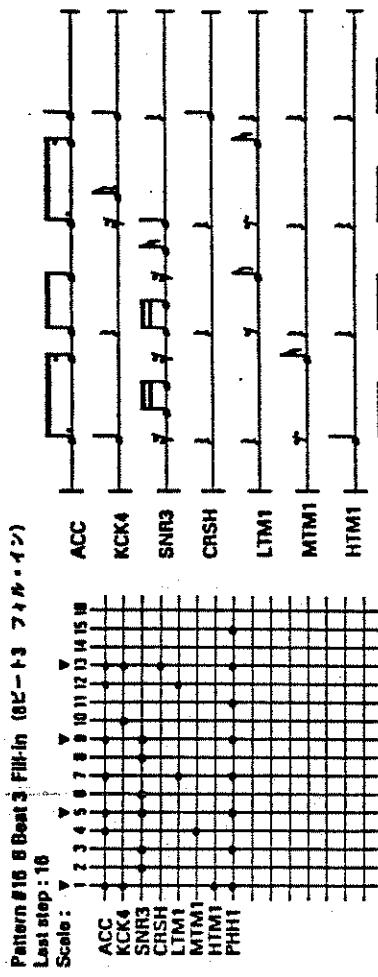
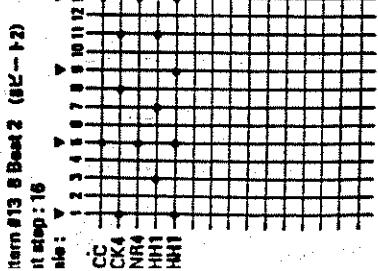
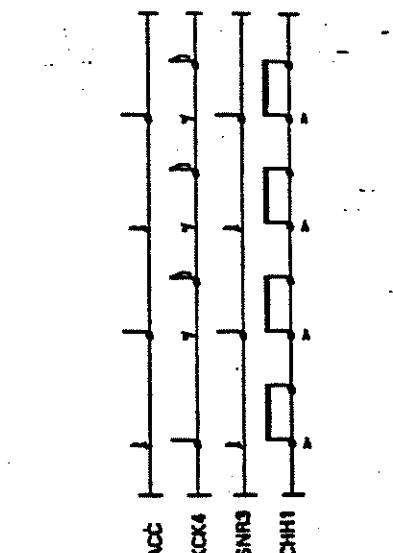
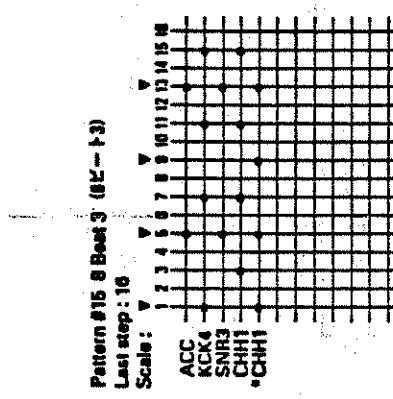
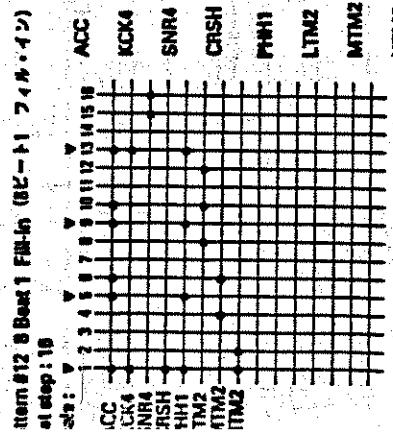
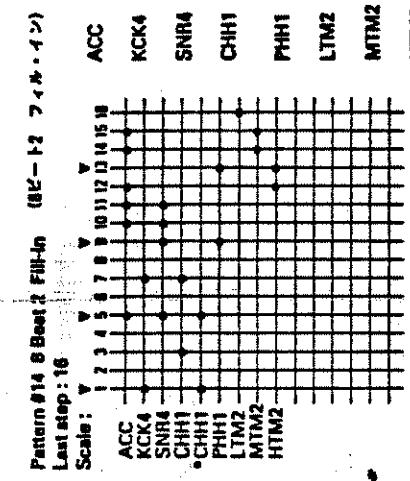
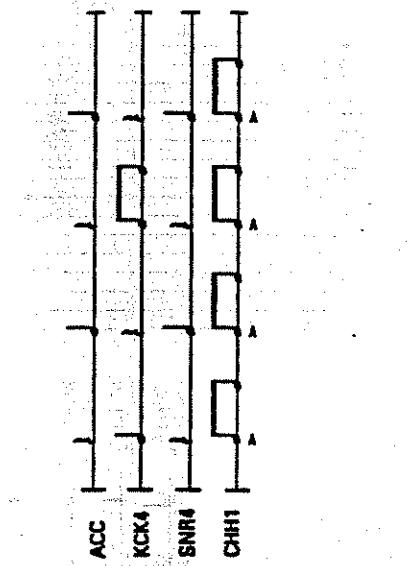
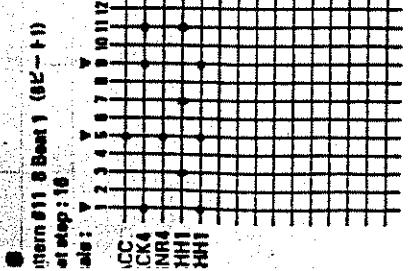
 **Roland®**

**DR-550**

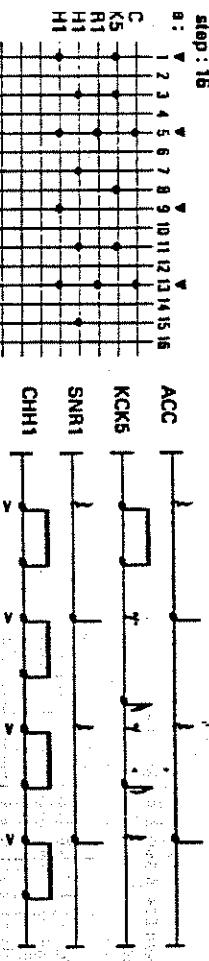
## Preset Pattern Score

**DR-550 プリセット・パターン一覧表**  
**(The List of Preset Pattern)**

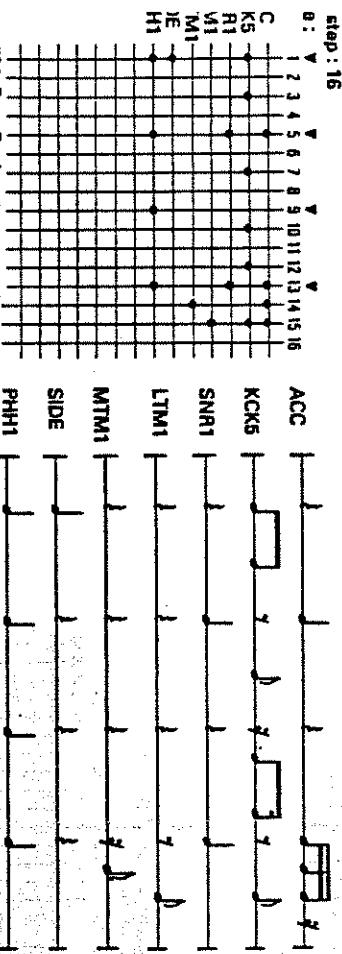
| PATTERN# | PATTERN NAME       | PATTERN# | PATTERN NAME                          |
|----------|--------------------|----------|---------------------------------------|
| 11       | 8 Beat 1 (8ビート1)   | 47       | 16 Beat 1 (16ビート1)                    |
| 12       | 8 Beat 1 (8ビート1)   | 48       | 16 Beat 1 (16ビート1)                    |
|          | Fill-in (フィル・イン)   |          | Fill-in (フィル・イン)                      |
| 13       | 8 Beat 2 (8ビート2)   | 51       | 16 Beat 2 (16ビート2)                    |
| 14       | 8 Beat 2 (8ビート2)   | 52       | 16 Beat 3 (16ビート3)                    |
|          | Fill-in (フィル・イン)   | 53       | 16 Beat 4 (16ビート4)                    |
| 15       | 8 Beat 3 (8ビート3)   | 54       | 16 Beat 4 (16ビート4)                    |
| 16       | 8 Beat 3 (8ビート3)   |          | Fill-in (フィル・イン)                      |
|          | Fill-in (フィル・イン)   | 55       | 16 Beat 5 (16ビート5)                    |
| 17       | Hard Rock (ハードロック) | 56       | 16 Beat 5 (16ビート5)                    |
| 18       | Hard Rock (ハードロック) |          | Fill-in (フィル・イン)                      |
|          | Fill-in (フィル・イン)   | 57       | Oldies 1 (オールティーズ1)                   |
| 21       | Beat Rock (ビートロック) | 58       | Oldies 1 (オールティーズ1)                   |
| 22       | Beat Rock (ビートロック) |          | Fill-in (フィル・イン)                      |
|          | Fill-in (フィル・イン)   | 61       | Oldies 2 (オールティーズ2)                   |
| 23       | Shuffle (シャッフル)    | 62       | Slow Rock (スローロック)                    |
| 24       | Shuffle (シャッフル)    | 63       | Slow Rock (スローロック)                    |
|          | Fill-in (フィル・イン)   |          | Fill-in (フィル・イン)                      |
| 25       | Metal 1 (メタル1)     | 64       | Techno (テクノ)                          |
| 26       | Metal 1 (メタル1)     | 65       | Swing 1 (スwing1)                      |
|          | Fill-in (フィル・イン)   | 66       | Swing 1 (スwing1)                      |
| 27       | Metal 2 (メタル2)     |          | Fill-in (フィル・イン)                      |
| 28       | Metal 2 (メタル2)     | 67       | Swing 2 (スwing2)                      |
|          | Fill-in (フィル・イン)   | 68       | Swing 2 (スwing2)                      |
| 31       | Funky 1 (ファンキー1)   |          | Fill-in (フィル・イン)                      |
| 32       | Funky 1 (ファンキー1)   | 71       | Bossa Nova (ボサノバ<br>1st measure 1小節目) |
|          | Fill-in (フィル・イン)   | 72       | Bossa Nova (ボサノバ<br>2nd measure 2小節目) |
| 33       | Funky 2 (ファンキー2)   | 73       | African 1 (アフリカン1)                    |
| 34       | Funky 2 (ファンキー2)   | 74       | African 2 (アフリカン2)                    |
|          | Fill-in (フィル・イン)   | 75       | Tango (タンゴ)                           |
| 35       | Disco 1 (ディスコ1)    | 76       | Mambo (マンボ)                           |
| 36       | Disco 1 (ディスコ1)    | 77       | Merengue (メレンゲ)                       |
|          | Fill-in (フィル・イン)   | 78       | Rhumba (ルンバ)                          |
| 37       | Disco 2 (ディスコ2)    | 81       | Beguine (ビギン)                         |
| 38       | Disco 2 (ディスコ2)    | 82       | Samba (サンバ)                           |
|          | Fill-in (フィル・イン)   | 83       | Samba (サンバ)                           |
| 41       | Euro Beat (ユーロビート) |          | Fill-in (フィル・イン)                      |
| 42       | Euro Beat (ユーロビート) | 84       | Seise (サルサ)                           |
|          | Fill-in (フィル・イン)   | 85       | 5/8 Beat (5/8拍子)                      |
| 43       | Rap 1 (ラップ1)       | 86       | Reggae (レゲエ)                          |
| 44       | Rap 1 (ラップ1)       | 87       | Reggae (レゲエ)                          |
|          | Fill-in (フィル・イン)   |          | Fill-in (フィル・イン)                      |
| 45       | Rap 2 (ラップ2)       | 88       | Count (カウント)                          |
| 46       | Rap 2 (ラップ2)       |          |                                       |
|          | Fill-in (フィル・イン)   |          |                                       |



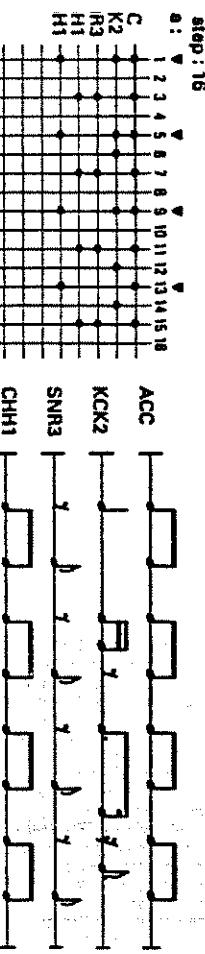
step : 16  
Last step : 16



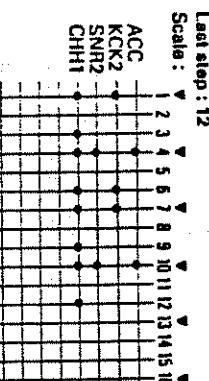
sn #18 Hard Rock Fill-in (ハードロック フィルイン)



sn #21 Bass Rock (ベース・ロック)



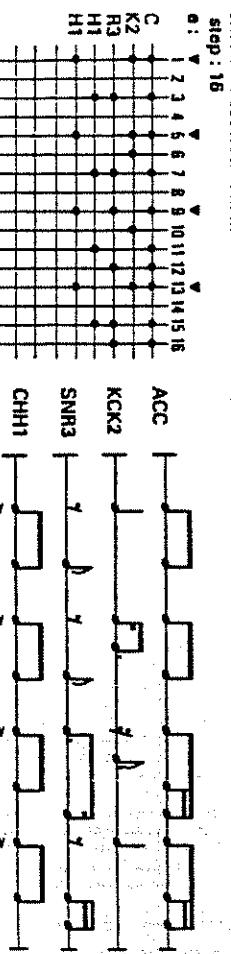
Pattern #24 Shuffle Fill-in (シャッフル フィルイン)

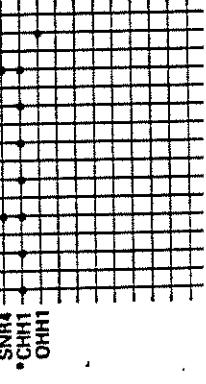
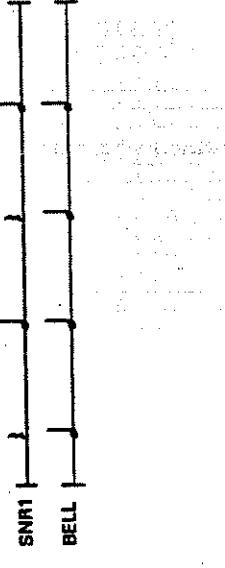
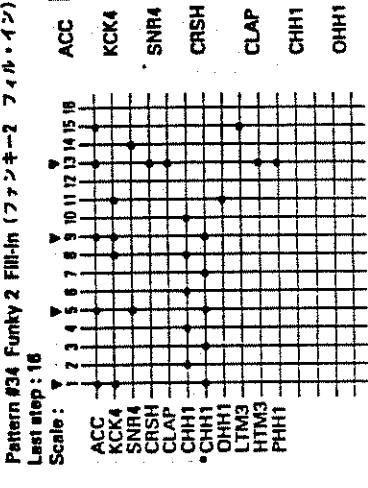
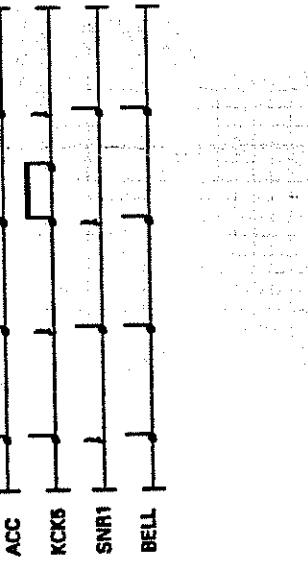
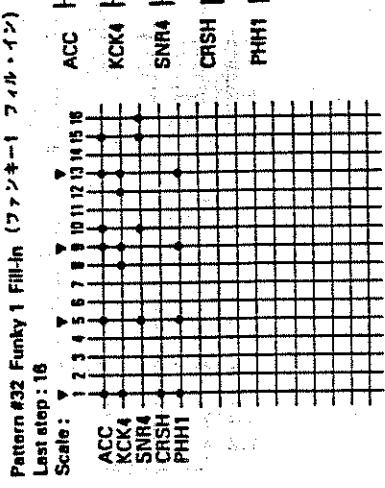
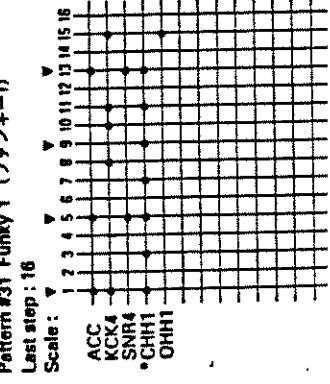
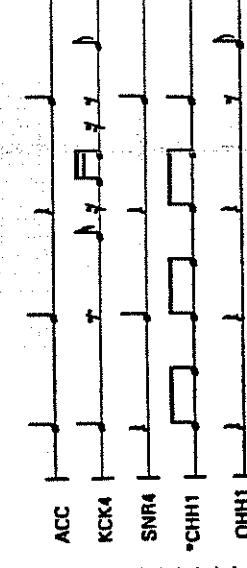
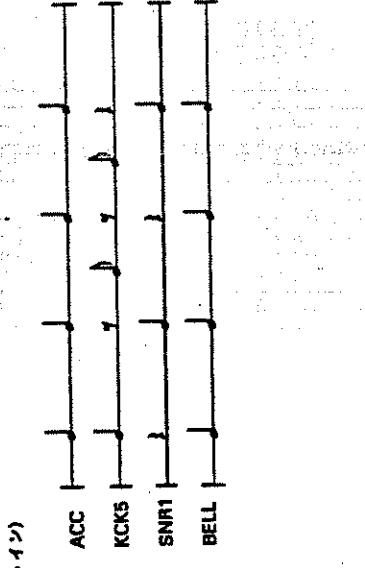
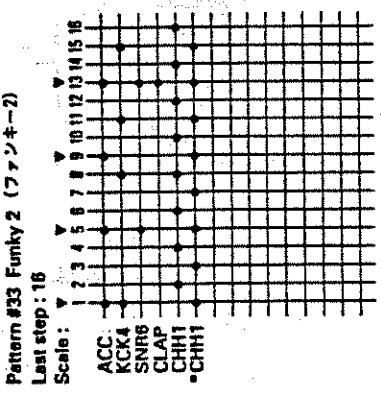
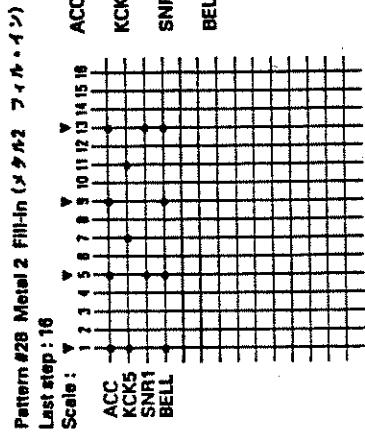
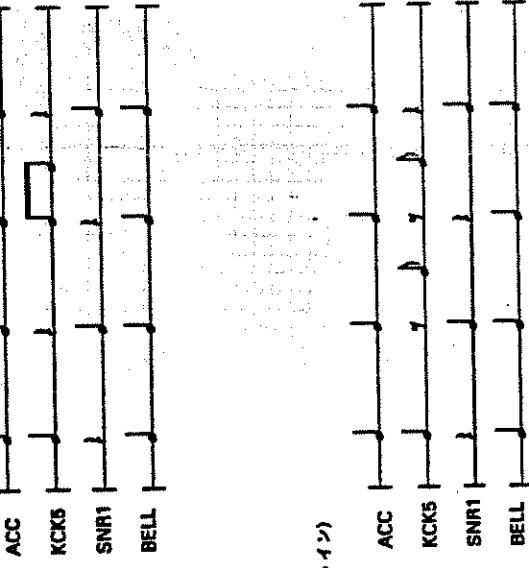
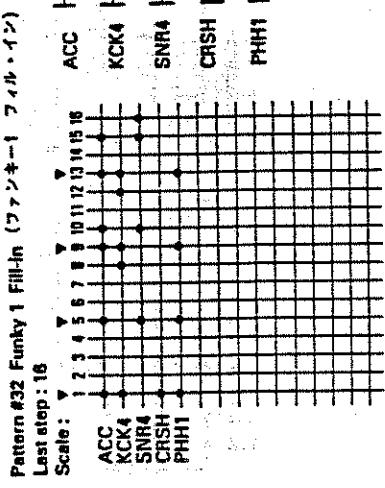
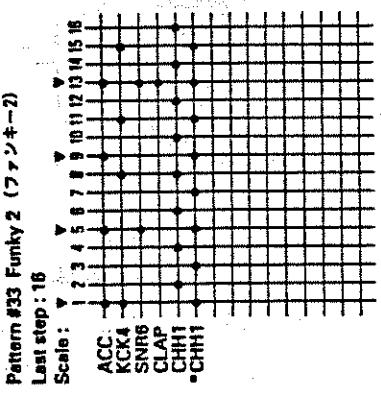
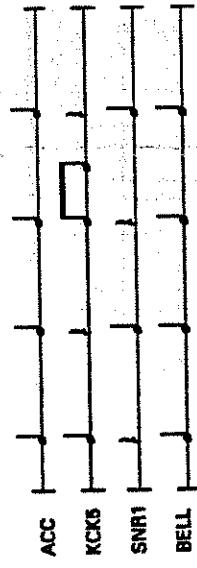
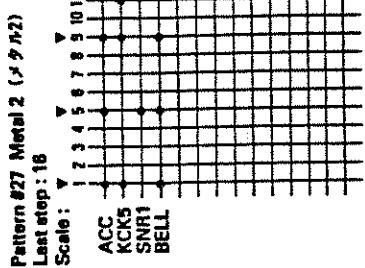
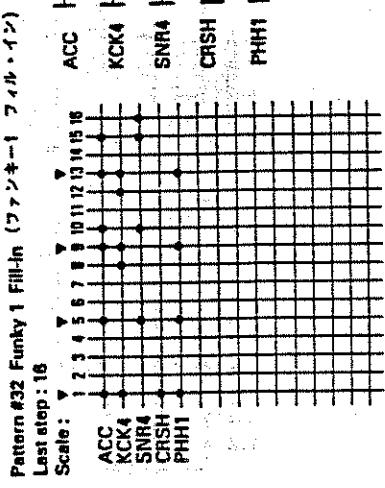
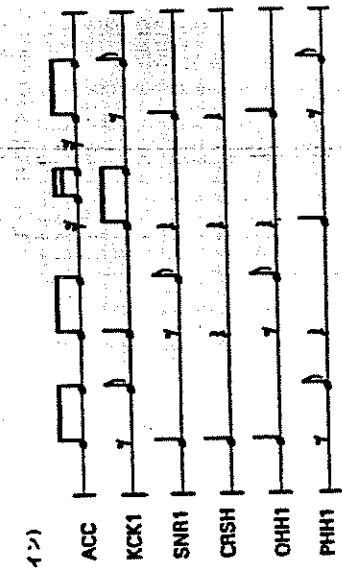
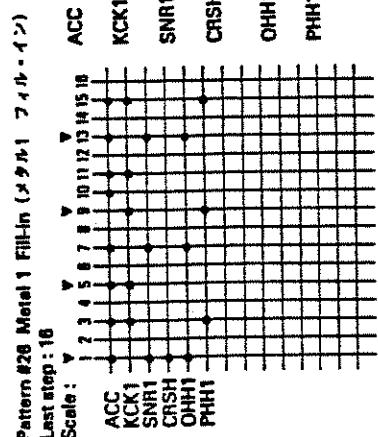


Pattern #25 Metal 1 (メタル1)



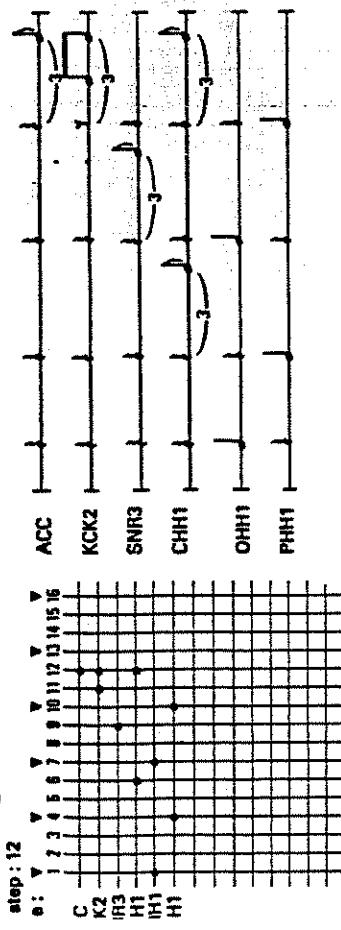
sn #22 Beat Rock Fill-in (ベース・ロック フィルイン)



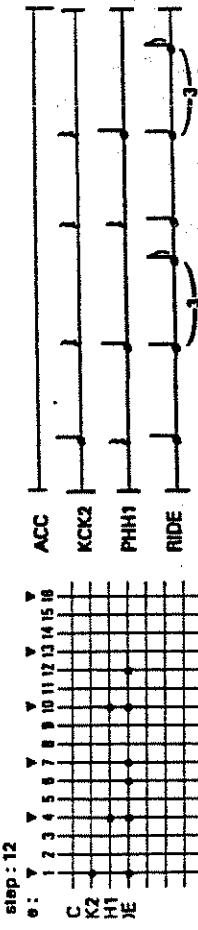




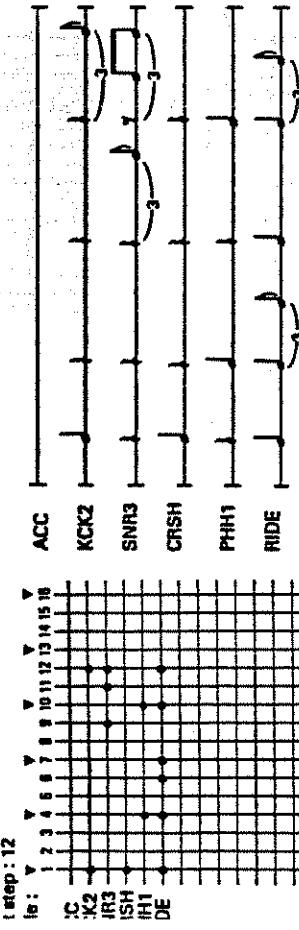
step #12 Bossa Nova 1st measure (スワング1 フル・イン)



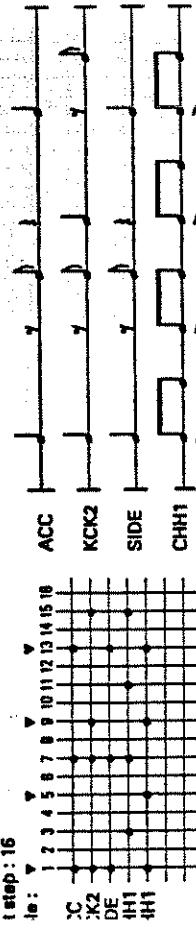
step #67 Swing 2 (スwing2)



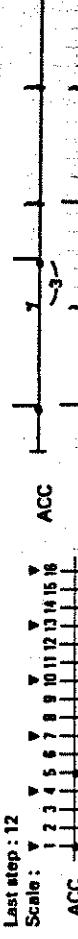
item #68 Swing 2 Fill-In (スワing2 フィル・イン)



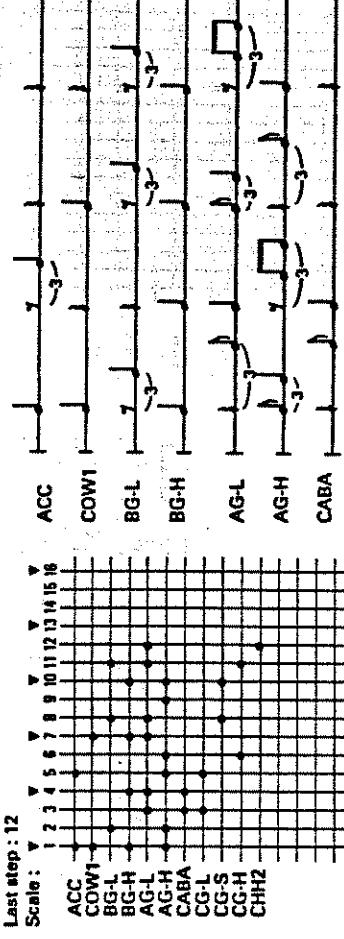
item #71 Bossa Nova 1st measure (スワノバ1小節目)



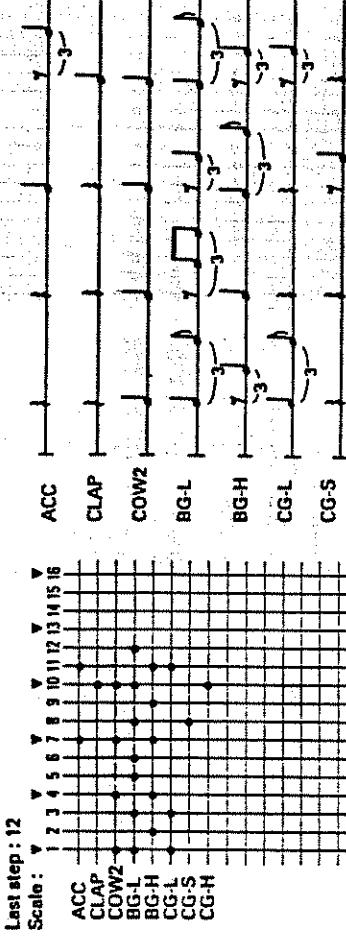
Pattern #72 Bossa Nova 2nd measure (スワノバ2小節目)



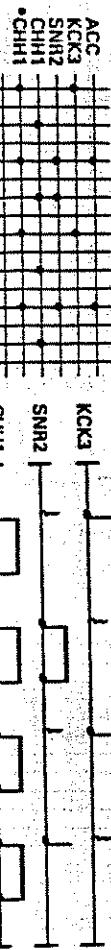
Pattern #73 African 1 (アフリカン1)



Pattern #74 African 2 (アフリカン2)



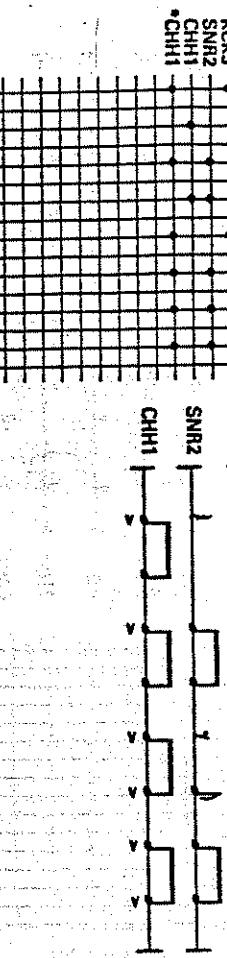
Scale: ▼ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
ACC KCK3 SNR2 CHH1 •CHH1



Pattern #68 Oldies 1 Fill-in (オーディーズ1 フィルイン)

Last step: 16

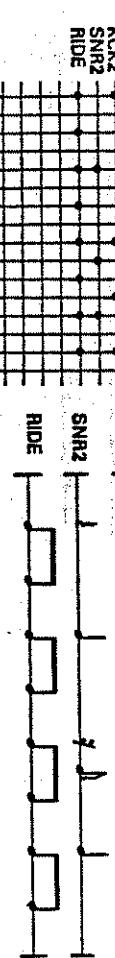
Scale: ▼ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
ACC KCK3 SNR2 CHH1 •CHH1



Pattern #61 Oldies 2 Fill-in (オーディーズ2 フィルイン)

Last step: 16

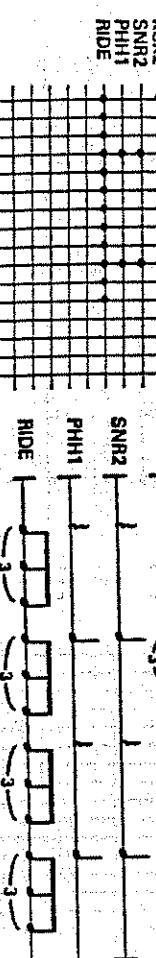
Scale: ▼ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
ACC KCK2 SNR2 PHH1 RIDE LTM2 HTM2 CHH1



Pattern #62 Slow Rock (スローロック)

Last step: 12

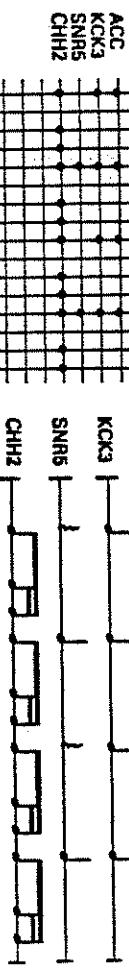
Scale: ▼ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
ACC KCK2 SNR2 PHH1 RIDE LTM2 HTM2 CHH1



Pattern #64 Techno (テクノ)

Last step: 16

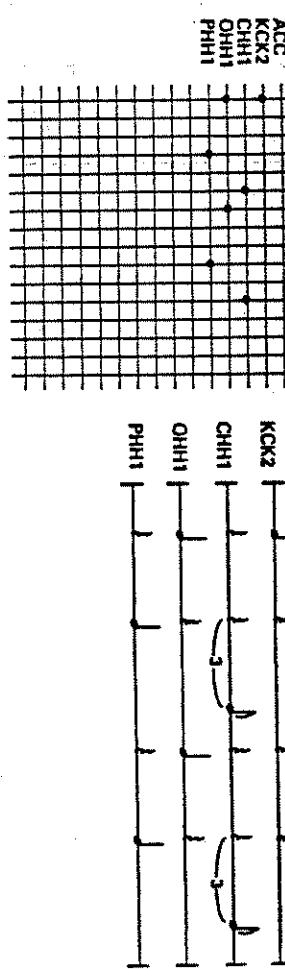
Scale: ▼ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
ACC KCK3 SNR5 CHH2



Pattern #65 Swing 1 (スイング1)

Last step: 12

Scale: ▼ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
ACC KCK2 CHH1 OHH1 PHH1

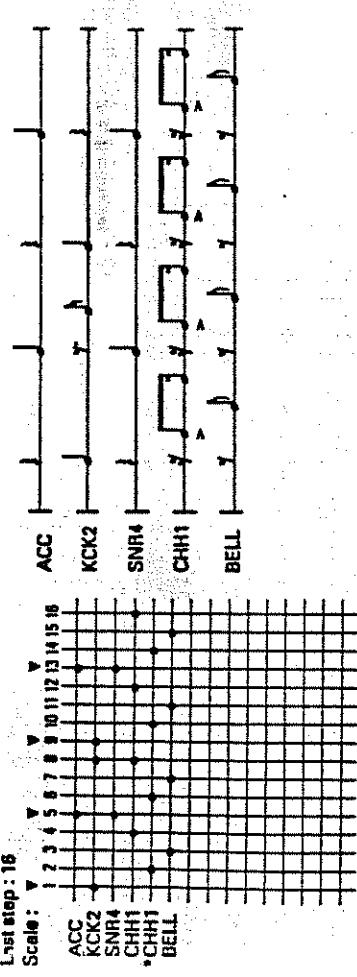


Pattern #66 Swing 2 (スイング2)

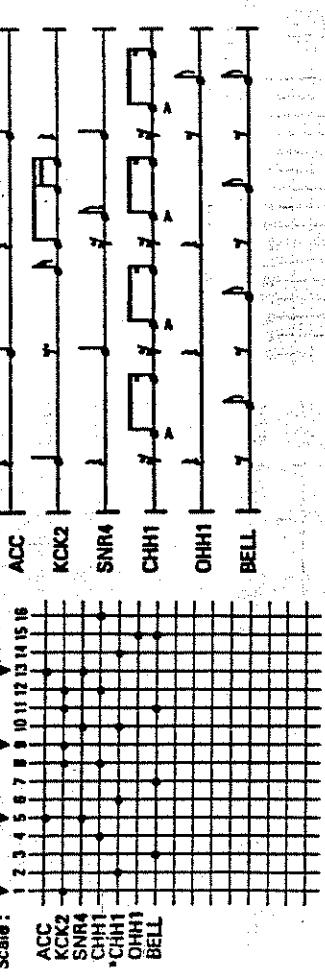
Last step: 12

Scale: ▼ 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
ACC KCK2 CHH1 OHH1 PHH1

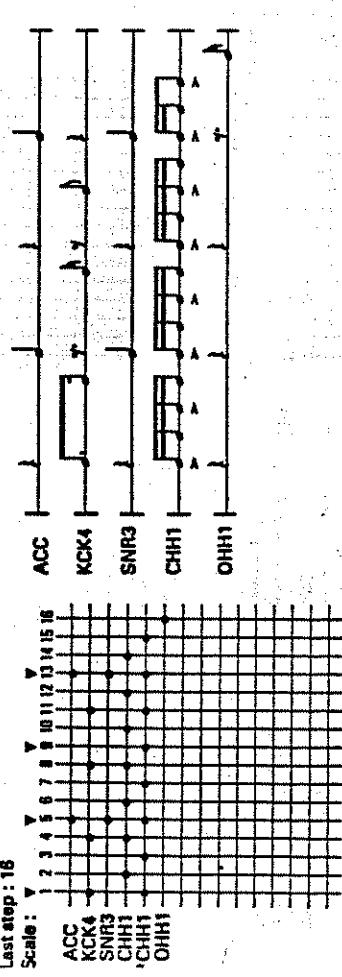
## Pattern #51 16 Beat 2 (F#2 - F#2)



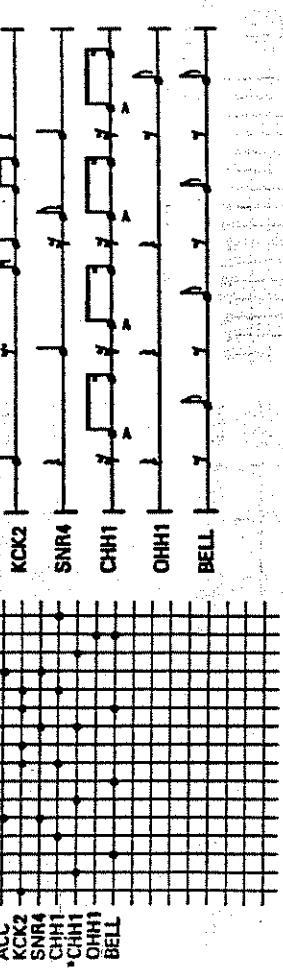
## Pattern #52 16 Beat 3 (F#2 - F#2)



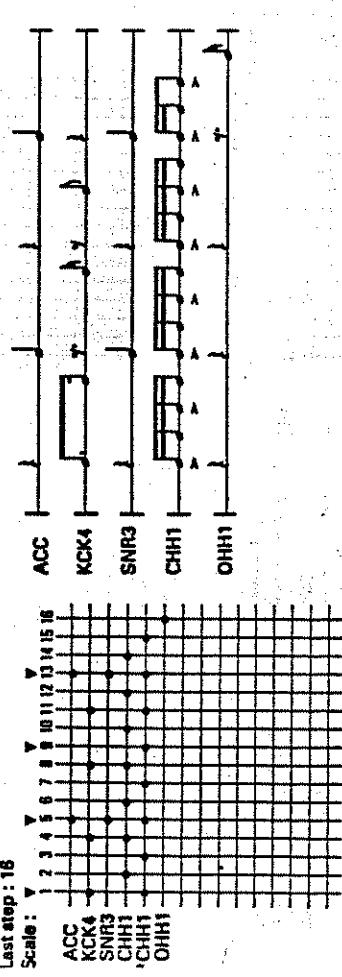
## Pattern #53 16 Beat 4 (F#2 - F#2)



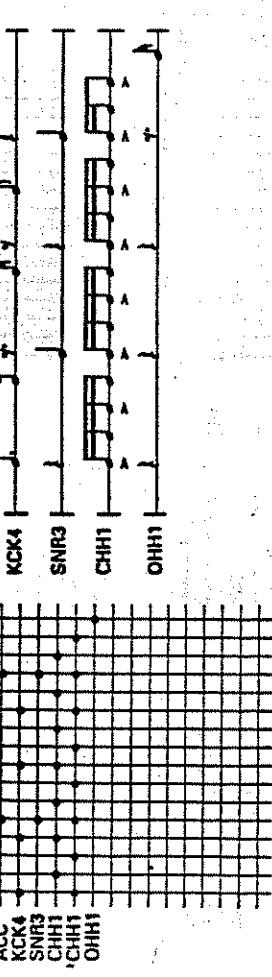
## Pattern #54 16 Beat 5 (F#2 - F#2)



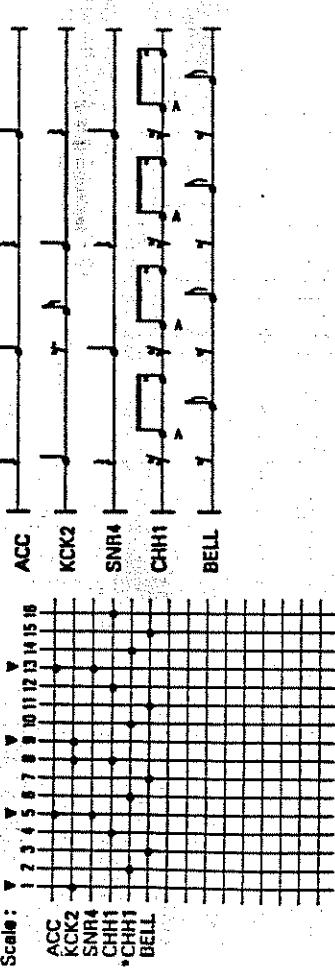
## Pattern #55 16 Beat 6 (F#2 - F#2)



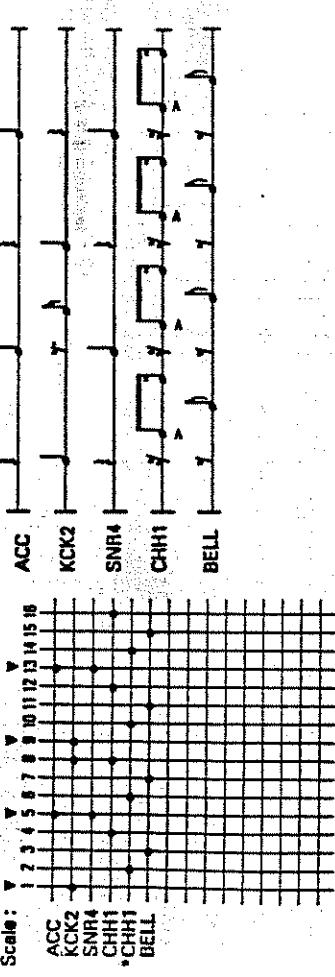
## Pattern #56 16 Beat 7 (F#2 - F#2)



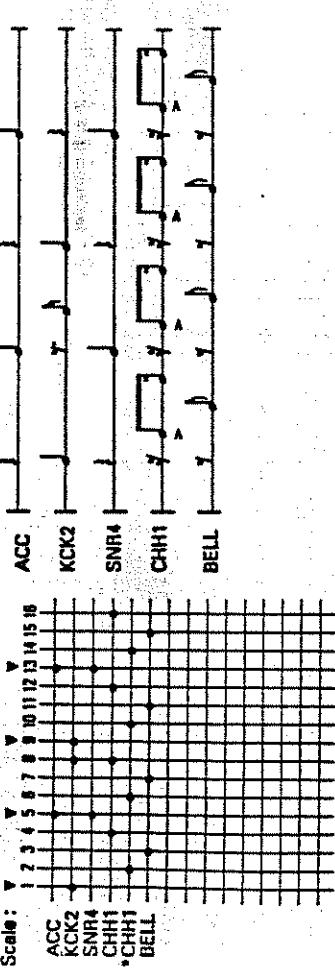
## Pattern #57 16 Beat 8 (F#2 - F#2)



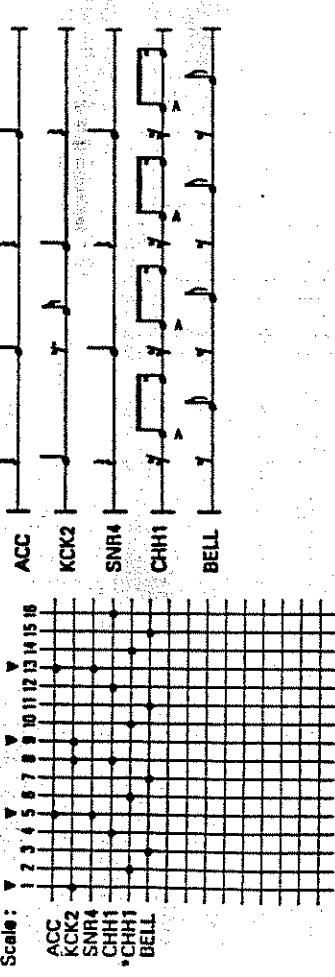
## Pattern #58 16 Beat 9 (F#2 - F#2)



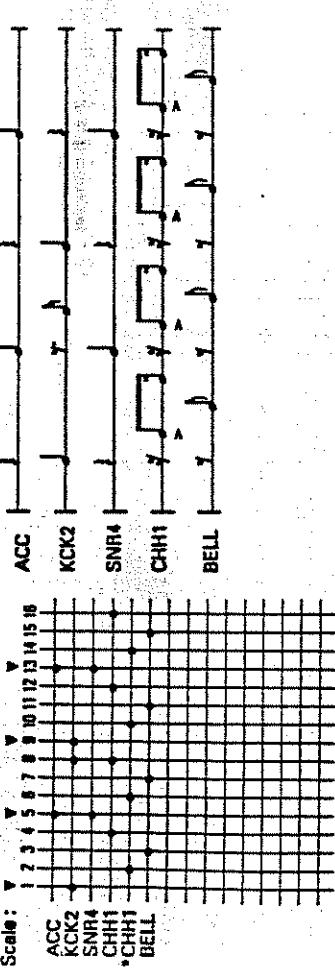
## Pattern #59 16 Beat 10 (F#2 - F#2)



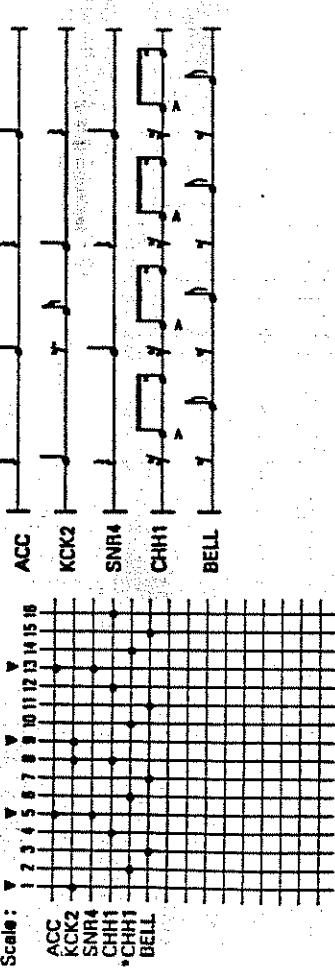
## Pattern #60 16 Beat 11 (F#2 - F#2)



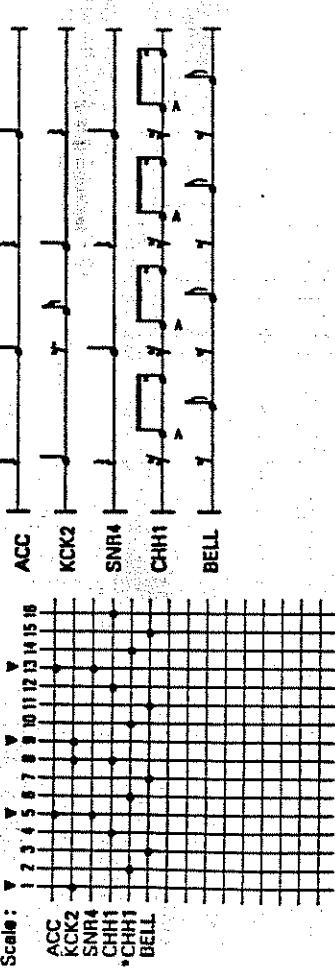
## Pattern #61 16 Beat 12 (F#2 - F#2)



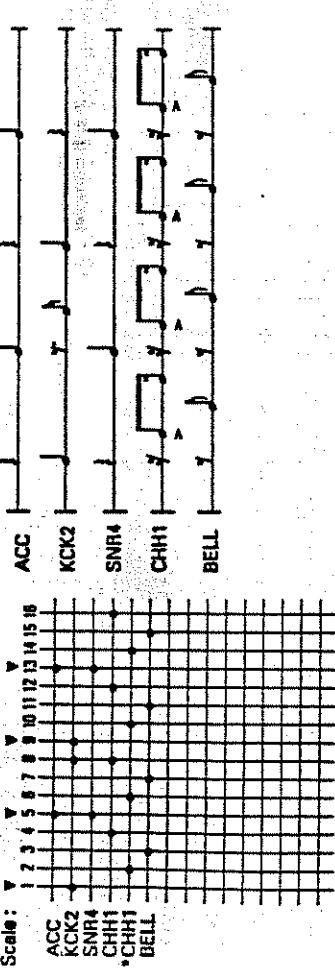
## Pattern #62 16 Beat 13 (F#2 - F#2)



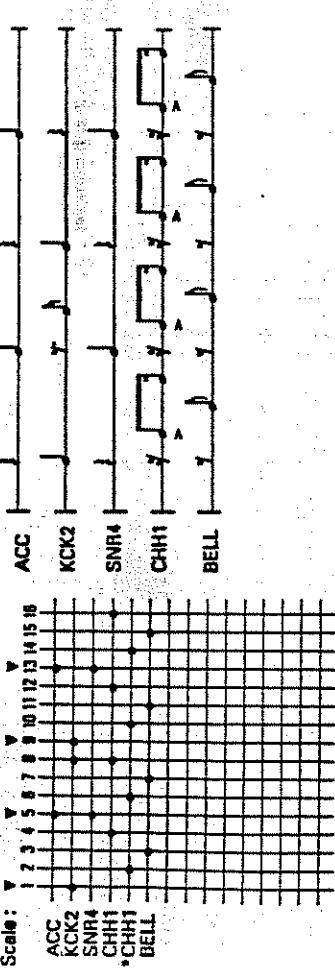
## Pattern #63 16 Beat 14 (F#2 - F#2)



## Pattern #64 16 Beat 15 (F#2 - F#2)

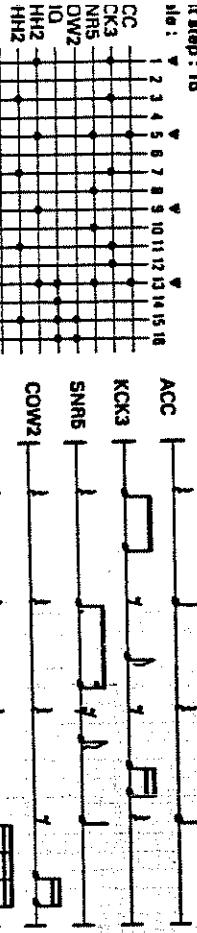


## Pattern #65 16 Beat 16 (F#2 - F#2)



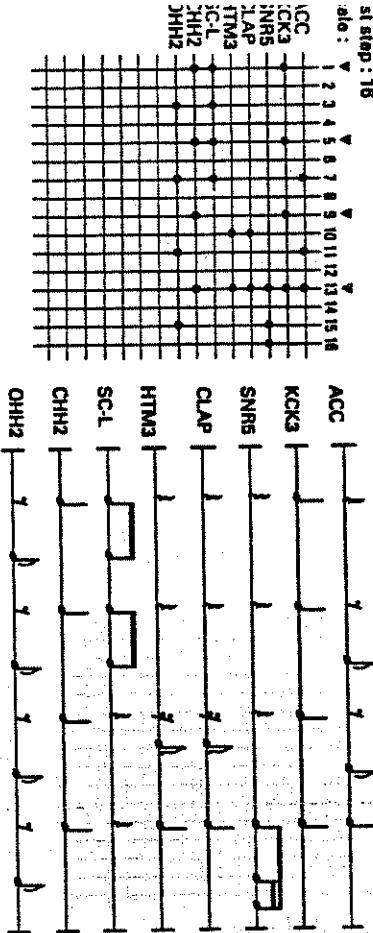
Pattern #43 Rep 1 (9-71)

Last step : 16



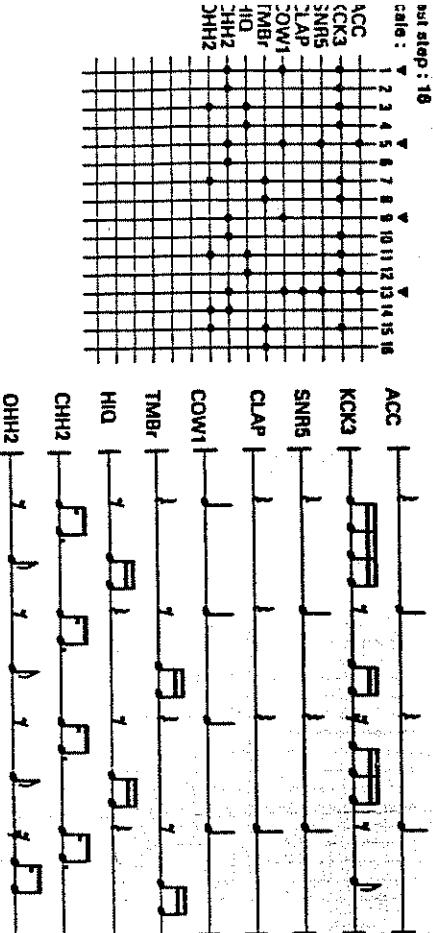
Pattern #44 Rep 1 Fill-in (7-71 → 16-12)

Last step : 16



Pattern #45 Rep 2 (7-72)

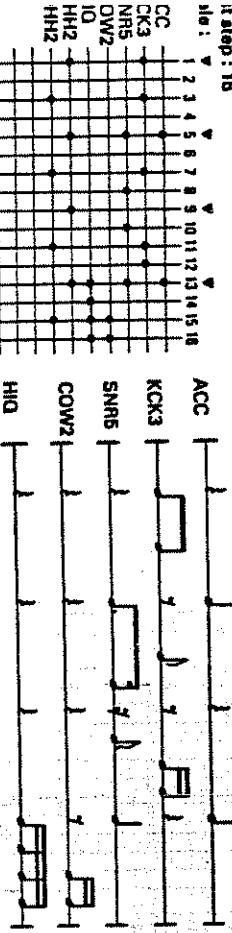
Last step : 16



9

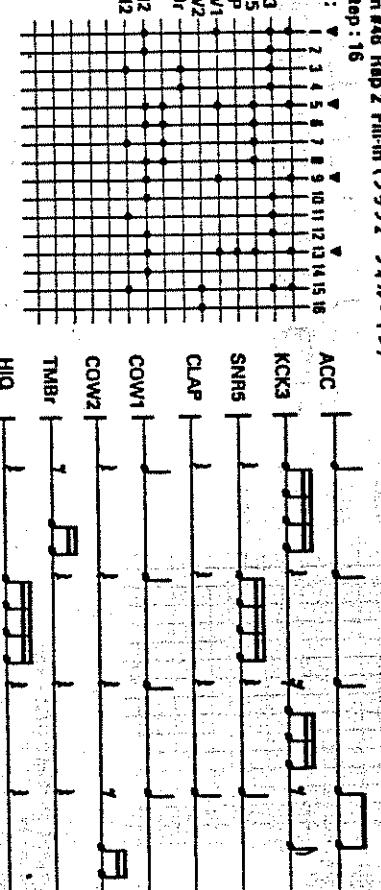
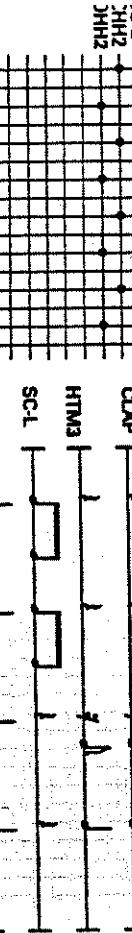
Pattern #46 Rep 2 Fill-in (7-72 → 16-12)

Last step : 16



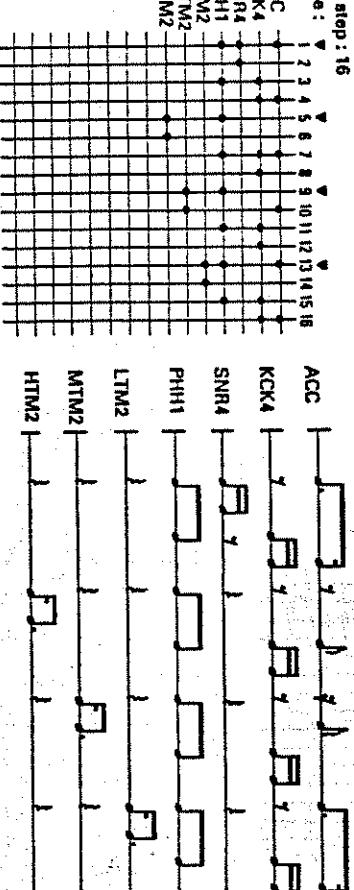
Pattern #47 16 Beat 1 (16E - 1)

Last step : 16



Pattern #48 16 Beat 1 Fill-in (16E - 1 → 16-12)

Last step : 16



[Pad Bank C]

| Key Pad# | Sound            | Level  | Accent | Assign | Type | Pan | Decay | Tone | Color |
|----------|------------------|--------|--------|--------|------|-----|-------|------|-------|
| 1        | B08 Cowbell      | (COW2) | 15     | 4      | Poly | L3  | 9     | 0    | 0     |
| 2        | Claves           | (CLVS) | 15     | 4      | Poly | R2  | 12    | 0    | 0     |
| 3        | Ride cymbal bell | (BELL) | 15     | 4      | Poly | R2  | 20    | 0    | 0     |
| 4        | Ride cymbal      | (RIDE) | 15     | 7      | Poly | R2  | 12    | 0    | 0     |
| 5        | Low attack tom   | (LTM2) | 15     | 4      | Poly | R2  | 0     | 0    | 0     |
| 6        | Mid attack tom   | (LTM2) | 15     | 4      | Poly | C   | 0     | 0    | 0     |
| 7        | High attack tom  | (HTM2) | 15     | 6      | Poly | L2  | 0     | 0    | 0     |
| 8        | Tamboourine      | (TMB)  | 15     | 4      | Poly | L1  | 23    | 0    | 0     |
| 9        | Low bongo        | (BGL)  | 15     | 4      | Poly | R2  | 10    | 0    | 0     |
| 10       | High bongo       | (BGG)  | 15     | 4      | Poly | R3  | 10    | 0    | 0     |
| 11       | Low tambale      | (TB-L) | 15     | 4      | Poly | R2  | 12    | 0    | 0     |
| 12       | High tambale     | (TB-H) | 15     | 6      | Poly | R1  | 22    | 0    | 0     |

[Pad Bank D]

| Key Pad# | Sound             | Level  | Accent | Assign | Type | Pan | Decay | Tone | Color |
|----------|-------------------|--------|--------|--------|------|-----|-------|------|-------|
| 1        | Low agogoo        | (AGL)  | 15     | 4      | Poly | R2  | 12    | 0    | 0     |
| 2        | High agogoo       | (AGH)  | 15     | 4      | Poly | R2  | 12    | 0    | 0     |
| 3        | Shaker            | (SHKR) | 15     | 4      | Poly | R1  | 0     | 0    | 0     |
| 4        | Cabasa            | (CABA) | 15     | 4      | Poly | R1  | 0     | 0    | 0     |
| 5        | Whistles          | (WHSL) | 15     | 4      | Poly | R2  | 0     | 0    | 0     |
| 6        | Open low conga    | (CG-L) | 15     | 4      | Poly | R2  | 20    | 0    | 0     |
| 7        | Slap high conga   | (CG-H) | 15     | 4      | Poly | L1  | 18    | 0    | 0     |
| 8        | Mute high conga   | (CG-M) | 15     | 4      | Poly | L2  | 0     | 0    | 0     |
| 9        | Scritch low       | (SC-L) | 15     | 4      | Poly | R1  | 14    | 0    | 0     |
| 10       | Scritch hi-hat    | (SC-H) | 7      | 4      | Poly | R1  | 0     | 0    | 0     |
| 11       | 808 closed hi-hat | (CHHZ) | 14     | 4      | Poly | L1  | 0     | 0    | 0     |
| 12       | 808 open hi-hat   | (OHHZ) | 13     | 7      | Exc2 | L1  | 24    | 0    | 0     |



DR-550 プリセット・パターン用パッド・パラメータ一覧表  
(The List of Pad Parameter for Preset Pattern)

[Pad Bank A]

| Key Pad# | Sound          | Level   | Accent Follow | Assign Type | Pan  | Decay | Tone Color |   |
|----------|----------------|---------|---------------|-------------|------|-------|------------|---|
| 1        | Room kick      | (KCK1)  | 15            | 5           | Poly | C     | 29         | 0 |
| 2        | Dry kick       | (KCK2)  | 15            | 5           | Poly | C     | 0          | 0 |
| 3        | Solid kick     | (KCK3)  | 15            | 6           | Poly | C     | 0          | 0 |
| 4        | Face kick      | (KCK4)  | 15            | 5           | Poly | C     | 27         | 0 |
| 5        | Techno kick    | (KCK5)  | 15            | 5           | Poly | C     | 32         | 0 |
| 6        | Reverb snare   | (SNR1)  | 15            | 6           | Poly | C     | 18         | 0 |
| 7        | Real snare     | (SNR2)  | 15            | 6           | Poly | C     | 0          | 0 |
| 8        | Rim shot snare | (SNR3)  | 15            | 5           | Poly | C     | 20         | 0 |
| 9        | Birch snare    | (SNR4)  | 15            | 5           | Poly | C     | 18         | 0 |
| 10       | 808 snare      | (SNR5)  | 15            | 5           | Poly | C     | 19         | 0 |
| 11       | Bright snare   | (SNR6)  | 15            | 7           | Poly | C     | 10         | 0 |
| 12       | Cash cymbal    | (CRSL1) | 15            | 6           | Poly | L2    | 26         | 0 |

[Pad Bank B]

| Key Pad# | Sound               | Level  | Accent Follow | Assign Type | Pan  | Decay | Tone Color |   |
|----------|---------------------|--------|---------------|-------------|------|-------|------------|---|
| 1        | Low room tom        | (LTM1) | 15            | 7           | Poly | R2    | 0          | 0 |
| 2        | Mid room tom        | (MTM1) | 15            | 7           | Poly | C     | 0          | 0 |
| 3        | High room tom       | (HTM1) | 15            | 6           | Poly | L2    | 0          | 0 |
| 4        | 808 hand clap       | (CLAP) | 15            | 7           | Poly | C     | 20         | 0 |
| 5        | Side stick          | (SIDE) | 15            | 7           | Poly | C     | 0          | 0 |
| 6        | Closed hi-hat       | (CHH1) | 12            | 7           | Exc1 | L1    | 14         | 0 |
| 7        | Closed hi-hat       | (CHH1) | 15            | 7           | Exc1 | L1    | 24         | 0 |
| 8        | Open hi-hat         | (OHH1) | 15            | 7           | Exc1 | L1    | 22         | 0 |
| 9        | Low electronic tom  | (LTM3) | 15            | 4           | Poly | R1    | 32         | 0 |
| 10       | High electronic tom | (HTM3) | 15            | 4           | Poly | C     | 32         | 0 |
| 11       | Pedal closed hi-hat | (PHH1) | 15            | 4           | Exc1 | L1    | 0          | 0 |
| 12       | Cowbell             | (COW1) | 12            | 4           | Poly | L2    | 2          | 0 |



 **Roland®**

**10483**

UPC      **10483**



10483

 **BOSS**